

DAVE
COLEMAN

DOCTOR WHO MAGAZINE

New Look!
New Features!

DWM 204 • 9 April 1987

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Scoop!

ELISABETH SLADEN

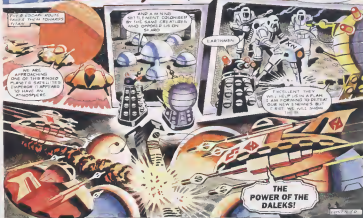
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THE DALEKS



In this issue . . .

Magazines are generally revamped, redesigned or relaunched for one of two reasons. It can be because sales are falling, and a publisher recognises that their product must be 'rescue' to its own audience, or because a title's marketplace has been invaded by similar magazines, and the competition must be fought with new gimmicks or flashier contents.

Happily, however, neither of these factors have motivated our own new look: our readership is at its highest for ten years, and more of you have responded to our recent *Reveals*! *Survey* than ever before. *Spencer* kills coverage seems to be becoming increasing thin on the ground in general sci-fi titles, too, so you can hardly say that anyone is cutting across our territory.

No, we've decided to freshen up our look and contents simply to keep the magazine as good as it can possibly be. We've set ourselves new goals to provide the very best in Doctor Who writing and information, and broadened the horizons of all our features to offer a wider range of both written and photographic material. Why? Well, just because everyone here has read *DWM* since the start, and that's what we'd want to see.

That said, this month we also take some time out to look back at the history of the magazine and its role in the life of Doctor Who fans everywhere. We've tried to avoid empty self-congratulation, and subject the magazine to the same kind of intelligent analysis that any other aspect of the series might receive in these pages. Then again, perhaps our own prejudices may prevent that from being completely true, simply because we all love and believe in the magazine so much – it would certainly be a much poorer product if we didn't.

So, with the promise that it won't happen again until Issue 500, I hope you'll forgive the indulgence of both our lead feature and our comic strip, and enjoy this packed special edition.

Now, about that Star Trek Magazine . . .

Gary Gilliat

Editor Gary Gilliat
Assistant Editor Alan Barnes
Designer Paul Vyse

Thanks to Jeremy Beckett, Richard Bignall, Boris Brinley, David Brent, Nicola Butler, Stephen Cole, Barry Letts, Andy Meehan, Steve Morris, Paul Morris, Adrian Popkin, Gary Russell, Stephen Straker, Vicky Treadwell, Stephen James Walker, Martin Wiggins, Nick Winstanley, BBC Books, BBC Video and Virgin Publishing. Apologies to Michael Peacock and Dennis Pinneridge.

This issue's competition entries should be sent as a postcard or disk of a word document, clearly marked with the competition title, to Doctor Who Magazine, Marvel Comics, Puffin House, Coach and Horse Passages, The Pavilions, Sandringham, Norfolk NR2 5SL. Entries must arrive by second post on 7 May 1987.

For details of current subscription rates, see page 22. For display advertising, contact Doctor Who Magazine, Ltd, at 01-273 3924/45.

"We could sell a million a month in America . . ."



"I was back all over the face of Euzephore!"

Disability Strain 26

"Not the passing Daleks again!"



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Gallifrey Guardian

Fourth Doctor returns in series of NZ pensions ads

Tom Baker back in the TARDIS!

Tom Baker has reprised his role as the Fourth Doctor in a series of television commercials currently screening in New Zealand. For the series of eight advertisements, produced by Tiger Films for New Zealand Superannuation Services, both a full size replica police box and a TARDIS console room set were constructed from original BBC design plans.

In the advertisements, the Doctor - wearing the burgundy-coloured scarf and coat of his later years - encourages viewers to "plan for the future". Each commercial features an electronic version of the Doctor Who theme tune, and begins with a "time tunnel" graphics sequence closely based on the opening titles to last year's TV Movie.

In all, eight promotional films have been made, ranging from 15 seconds to one minute in length. These days, filming took place between 21 and 23 January, both in studio and on location at the peak of Auckland's Mount Eden.

The ads, directed by John Toot, are supported by radio and newspaper counterparts. Both the police box prop and console room set have been put on public display at the New Zealand Superannuation Services offices in Newmarket, Auckland. The company's operations manager has said that if the commercials are a success, Baker may be invited back to appear in a second series of ads later in the year.

You'll be able to see images from the adverts and of work on set in the next Gallifrey Guardian.

"Who's being paid to act here?"

Paul Scoones was on set for Tom's return to the console . . .

Entering a film studio in suburban Auckland, and seeing the lights, camera and production personnel clustered around a near-perfect replica of the TARDIS console room, it'd be hard to be transported back to BBC TV Centre circa 1966. Moments later, when Tom Baker arrived on set, the illusion was complete.

Although the roots of curls has given way to short silvered hair, Tom's toothy grin and piercing gaze were still in evidence and, once introduced in his Season Eighteen coat and scarf, was once more, unmistakably, the Doctor.

This was the first of a three-day shoot. As the first rehearsal commenced, Tom dropped effortlessly back into character, enthusiastically offering suggestions regarding his lines and movements. The console's central column was designed to rise and fall, but the motion produced only a squeak. Effects were made to remedy this but, after a couple of minutes' fiddling, time was called by the actor. Tom lost his patience and despondent, "Who's being paid to act - me or the machine?" The central column remained stationary for the rest of that day's filming. In the ads, references are made to a race known as the "spacewalks of Taz 4". Tom had a bit of trouble remembering the name, and several re-takes were required - Toot had to get the pronunciation correct, as an extended graphic sequence featuring the Spacewalk was played in onto monitors in the console room set.

Towards the end of the day, Tom's energy was visibly flagging and, as soon as he was given the all clear, he wanted to time in changing out of his costume and headed back to his hotel, shedding the role which made him famous as easily as he'd donned it.

have \$9 of TSN, the finale of the New Zealand Doctor Who Fan Club, has further coverage of the commercials. Write to: TSN, PO Box 7081, Wairoa St, Auckland, New Zealand.



BBC sued over 'lost' big screen *Who* adventures

A consortium of would-be filmmakers are preparing to sue BBC Worldwide after a deal allowing them to make Doctor Who movies for theatrical release was allegedly reneged upon.

On Friday 14 February a group known as Datterways made it known that a vet had been issued in the High Court that day laying out the consortium's claim for compensation - estimated to total some £15 million - from Worldwide, the commercial arm of the BBC. Datterways' prime movers -

George Duggdale, John Humphreys and Peter Lister - told reporters that the group had purchased film rights in Doctor Who from BBC Enterprises, as was, in 1987. Early in 1994, a few weeks before those rights were due to expire, Humphreys says he was "devised, today" to learn that negotiations were underway to resurrect Doctor Who on the small screen with US backing from Steven Spielberg's company, Amblin. These discussions - which eventually led to last year's Paul McGann TV Movie - are said to have "breached the under-

taking" that Worldwide had made with Datterways.

The group claim to have been on the verge of signing British actor Alan Rickman (Dr. Hard), Robin Hood (Pence of Wessex etc) in the lead role and to have gathered support from mooted director Leonard Nimoy (Star Trek), music personalities such as Bryan Ferry and most significantly, prospective co-producers Lumiere Pictures. Their project allegedly "fabricated and leaked", Datterways have initiated legal action in the hope of receiving not merely the £1 million they are said to have spent on pre-production costs but an additional £14 million - which they estimate to be the profit they would have made on the three feature films.



that would have resulted from the rights purchased.

Mary Collins, spokesperson for BBC Worldwide, told **DWM** "We have received a vet. Its content is currently being considered - but it will be contested vigorously."

DWM will continue to follow the case as it develops.

Merchandise news

The covers for the first books in the BBC-produced range of Doctor Who novels are shown here, both featuring computer-generated images – although an Alister Pearson painting of Rose will appear on the back cover of *The Eight Doctors*.

BBC Books has asked us to inform readers who have sent in story proposals to their offices that all submissions will be read, but a recent change of staff has meant that replies have been delayed, so please be patient. They have also confirmed that they will not be releasing any Doctor Who material in December.

BBC Multimedia has tentatively scheduled a Doctor Who CD-ROM release for October – we'll bring you a special behind-the-scenes look at the development and content of this project during the summer.

Conventions & Events

The previously elusive Tom Baker has been added to the confirmed guest lists of both the Remember87 Convention in April (details c/o 03 446 54, Autumns-Lynx, CL7 0PZ), and Mordboon 5 in May (details c/o 22 Seven Acres, Nordon, Rochdale OL2 7RL). The latter will also feature (subject to commitments) Lalla Wray, Mary Tamm, Colin Baker and Matthew Waterhouse. MC for the event will be **DWM's** Gary Gold.

Sophie Aldred will be on hand to sign autographs and chat to fans at the Bradford Classic Sci-Fi Meet at the Patternington Hotel in Bradford on Saturday 29 March.

Collectors' Heaven

LAST YEAR'S NEW RELEASES IN SPECIAL ORDER (SEE PAGE 10)

14 April

Video *Hydrius 36: World Shocker*

Realtime Pictures £19.99

Video *Doctor Who: A Pattern in Devil's End* (released)

Keweenaw Pictures £12.99

17 April

Audio *The New Adventures: So We'll See* by Kate Orman

& Ben Aaronovitch (Seventh Doctor, Clara & Rose) Virgin Books £4.99

12 May

Video *The Drifter: Eye of the Beholder* (released)

Realtime Pictures £15.99

18 May

Audio *The New Adventures: Oh No It's Me* by Paul Cornell

(Bernice & Menace Stokes) Virgin Books £4.99

Short stories *Shedding a He* (anthology) edited by Justin Richards & Andy Lane Virgin Books £4.99

2 June

Video *The War Machine* (Includes Tardis footage)

(First Doctor, Rose & Polly) BBC Audio £11.99 (mp)

Audio *Doctor Who: The Eighth Doctor* by Nicholas Briggs

(Eighth Doctor) BBC Books £4.99

Audio *Doctor Who: The Great Gilderdale from Anarchy* by

Keith Topping & Martin Day (Third Doctor, Liz and the Brigadier) BBC Books £4.99

Audio *Doctor Who* (Paul McGann reads TV Movie novel)

(Fourth Doctor) BBC Audio £7.99 (mp)

Audio *Doctor Who* (Paul McGann reads TV Movie novel)

(Fourth Doctor) BBC Audio £7.99 (mp)

Audio *Doctor Who* (Paul McGann reads TV Movie novel)

(Fourth Doctor) BBC Audio £7.99 (mp)

18 June

Audio *The New Adventures: Dreamer* (audiobook) by Justin

Richards (Bernice & Brontë) Virgin Books £4.99

7 July

Audio *Doctor Who: Tarnish* (audiobook) by Joe Blum & Kate

Orman (Fourth Doctor & Sam) BBC Books £4.99

Audio *Doctor Who: The Master Game* by Steve Lyons

(Seventh Doctor, Ben & Polly) BBC Books £4.99

17 July

Audio *The New Adventures: Beyond the Sun* by Matthew

Smith (Bernice & Jason Kane) Virgin Books £4.99

4 August

Video *The War Machine* (Includes Tardis footage)

(First Doctor, Rose & Polly) BBC Audio £11.99 (mp)

Audio *Doctor Who: The New Adventures* by Mark Morris

(Eighth Doctor & Sam) BBC Books £4.99

Audio *Doctor Who: Doctor at Command* by Gary Russell

(Fourth Doctor & Ben) BBC Books £4.99

Audio *Doctor Who: The Doctor's Daughter* (audiobook) by

Justin Richards (Tenth Doctor, Clara & Amy) BBC Audio £7.99 (mp)

11 August

Video *Doctor Who: A Pattern in Devil's End* (released)

Keweenaw Pictures £19.99

21 August

Video *The New Adventures: Ship of Fools* by Dave Stone

(Bernice) Virgin Books £4.99

1 September

Audio *Doctor Who: Genesis* by Paul Leonard

(Fourth Doctor, Rose & Amy) BBC Books £4.99

Audio *Doctor Who: The Ultimate Adventure* by Christopher

Bull (First Doctor & Polly) BBC Books £4.99

Audio *Doctor Who: The Doctor's Daughter* (audiobook) by

Justin Richards (Tenth Doctor, Clara & Amy) BBC Audio £7.99 (mp)

Audio *Doctor Who: The Doctor's Daughter* (audiobook) by

Justin Richards (Tenth Doctor, Clara & Amy) BBC Audio £7.99 (mp)

18 September

Audio *The New Adventures: Dawn* by Lawrence Miles

(Bernice) Virgin Books £4.99

8 October

Video *Doctor Who: Full Circle* (State of Decay: Warriors Gate

Fourth Doctor, Rose, Clara & Amy) BBC Video £14.99

Audio *Doctor Who: War of the Sontarans* (audiobook) by

Justin Richards (Fourth Doctor & Sam) BBC Audio £4.99

Audio *Doctor Who: The Doctor's Daughter* (audiobook) by

Justin Richards (Tenth Doctor, Clara & Amy) BBC Audio £7.99 (mp)

Audio *Doctor Who: The Doctor's Daughter* (audiobook) by

Justin Richards (Tenth Doctor, Clara & Amy) BBC Audio £7.99 (mp)

Audio *Doctor Who: The Doctor's Daughter* (audiobook) by

Justin Richards (Tenth Doctor, Clara & Amy) BBC Audio £7.99 (mp)

18 October

Audio *The New Adventures: Deathfall* by Gary Russell

(Bernice & Chris Duff) Virgin Books £4.99

3 November

Audio *Purgatory on Venus* (CD) (Bernice reads novelisation)

(Fourth Doctor & Polly) BBC Audio £7.99 (mp)

20 November

Audio *The New Adventures: Eternal Decision* by Sarah

Rucker-Jones (Bernice) Virgin Books £4.99

Outside the Spaceship

compiled by Dominic May

Television The major event this month is the launch of Channel 5's new Doctor Sunday. Unconstrained reports suggest that the 50-minute 'real life' drama, *Beyond Fear*, starring Sylvester McCoy, may be the very first programme to air. Sylvester plays Michael Smith, the widower of estate agent Stephanie Slater, played by Gae McKee. Meanwhile, Mary Tamm has recorded a guest appearance for the seventh series of *Neighbours*, to be televised by ITV in the future. She has been cast as a Yorkshire lass named Marilyn, ascending to her agent, it's the first time in her career she's had to assume a regional accent! Matthew Robinson's *Overmind* (see DWM 245) aired very poorly in its first two weeks opposite *EastEnders*. Shows only in ITV's North East region, this drama concerning an ex-footballer turned bar owner generated less than 300,000 viewers and seems likely to be cancelled.



Oh, scary! Sylvester in *Neighbours*

Film *Murder on the Nile* has been cast as Mrs. Lawrence in *Land Girls*. To be directed by David Leland (*Whitely We Were Here*), it concerns three women who join the land army during the second world war. Shooting commenced on 10 February. Forthcoming low budget Paul McGann project *Downfall* is expected to look more like an expensive Hollywood picture thanks to a talented crew, many of whom worked on *Murder on the Nile*.

Awards Original series producer Verity Lambert was one of the first four recipients of a British Film Institute Fellowship in recognition of her contribution to television (the others being Michael Parkinson, Lynda La Plante and Alan Fentley). The presentation was made at the opening of the TVF Festival on 5 February.

Obituaries Nicholas Mallett, director of *The Trial of a Time Lord* and *Part One to Four*, *Pembridge Towers* and *The Gates of Fenwick*, died in

Queen Mary's Hospital, Roehampton, on 30 January. An appreciation of Nick's Doctor Who work will appear in these pages soon. David Bruckner, a *Swampen in the Power of Krell*, passed away on 21 December 1998, aged 62.

Back to haunt him...

Readers Alan Crice of Liverpool has revealed to us that Doctor number eight, Paul McGann, once "enjoyed" a not-so-sensational career as a pop star. With his brothers Joe, Stephen and Mark, he formed one quarter of The McGanns, whose first single *Show Me Around* went straight into the charts at, well, nowhere, in the summer of 1983. Mock song on the record, but Paul took centre stage on the jolly 8-side *Red Light*.

We've been playing Paul's recording through all week at DWM Central – we can't get enough of it – so all together now: "Then woke up, then shined down..."





DWM, Doctor Who's official flagship, has now notched up 250 regular issues – not to mention umpteen Specials, Yearbooks, Poster Magazines ... Stephen Cartwright yanks 17 years' worth of back numbers from beneath his bed – and presents the secret history of the comic magazine that became an institution in itself ...

It's not the sort of statistic that has many useful applications, but here it is anyway. DWM has now been in publication for longer than Doctor Who itself had been running when its self-proclaimed 'Variants: First Issue' hit the newsstands in October 1979. On television that week, City of Death was being screened. Doctor Who its highest ever viewing figure. Nobody, standing a strange back-up provided by an ITV trial, that was a last indicator of a period of immense and unparalleled popularity for the programme among young and old alike. The small-scale Doctor Who Appreciation Society was three years old, and still largely unknown beyond the college circles where it had sprung up. Number one in the singles chart were The Police with *Message in a Bottle*, while Roy George, Madonna, Neil Kinnock and John Major were names that meant nothing to the world at large. Even when ITV wasn't on strike, Britain had only three television channels. Current DWM editor Gary Gillart was eight years old, and a 166,000-copy-a-week magazine called John Nathan-Turner was familiar only to the most masochistic students of Doctor Who's closing credits.

That 'Variants: First Issue' (recently followed by a 'Variants: Second Issue' and a 'Building Third Issue') offered five rub-down transfers which could be added to the two full-colour scenes depicted on the inside cover – the Doctor dodging both dinosaurs in a quarry and laser beams in a spaceship. Alternatively they could be transferred to bedroom door and scheduling to smelt parents' misanthropic. Owners of issue 1 (with the transfers still intact) can congratulate themselves on what the Doctor described to Captain Tardis late that week as 'a very rare piece of capital investment' – their backdated 12p purchased then a collector's item which can nowadays change hands for around £25.

Prospective readers of issue 1 were also critical to send with their money by "A Letter from the Doctor," the first ever *Crash* Capton competition, and a fact file on William Hartnell (subsequent features in this series worked through the mid-call of Doctor and companion before veering off wildly in the direction of such random: hammers as *Legend 198* and *Bernard Archard*). Most critical of all for fans eager to learn more about the history of their favorite show was an introductory article which prefaced an issue-by-issue feature on each Doctor Who story from the beginning. Although these were primitive by the standards of today's exhaustive *DWM* Archive, consisting of no more than a plot summary and a cursory closing remark, in their day they were kismet to *Doctor Who* fans everywhere. In today's age of video, satellite, programme guides and across-the-board newscasters, it's easy to forget that in 1979 only the most privileged of fandom's inner circles had read the plot of *The Aztecs* or *The Sontarans*, let alone seen any photographs from them!

"We didn't really know much about Doctor Who," remembers Paul Neary, one of *Doctor Who Weekly's* original comic strip artists, "but I liked the character, and Tom Baker in particular. The emphasis to start with was very much on the strip. Dez Sumn, the original editor, was essentially a comics man, and right from the beginning he was laying out the pages so that they could be collected together easily as an American reprint edition."

"One of the first decisions we took was to contact the Doctor Who Appreciation Society, and Jeremy Bentham began to get involved with suggesting feature pages. To begin with, we really had no concept of all this arduous Doctor Who information, and the magazine needed an awful lot of knowledge that we simply didn't have, which is why Jeremy was so helpful." Feature writer Jeremy Bentham recalls the beginning of his involvement in *Doctor Who Weekly* with great clarity: "Essentially Dez Sumn had an agreement with the BBC via Graham Williams to do a *Doctor Who* magazine, and there was support from Tom Baker in the initial promotion of it, all of which had been negotiated at the Worldcon convention in Brighton in 1979. But they had no written Deal got in touch with me, and one of that came the promise to provide three features per issue."

Some of the magazine's early content would doubtless cause a few eyebrows today. The *Doctor Who Weekly* letters page (originally called *Who Lines*), and subsequently rejoicing in such titular triumphs as *To the TARDISes*, *Twelves* and, of course, *Pick of the Prophecy* was replete with photographs of young readers posing proudly next to home-made TARDISes and cardboard box K9s, while earnest correspondence about the series was practically nonexistent. Golly! Grandpa, too, was not always the serious-minded news page we know and love today. Originally,

items of genuine *Doctor Who* production news were interspersed with random snippets about the show's history. Old Pedler's original conception of the Cyberman, an account of Patrick Troughton's antics on a 1973 *Pebble Mill* interview, or a single column entitled "Doctor Who's Roots Revealed" — a subject which these days a *DWM* back would have difficulty squaring into a six-part series of features, together with strangely puncture-free intergalactic weather reports from the Cash Nibbles. In keeping with its commitment to appeal to a younger readership, *Doctor Who Weekly* also launched a UNIT club whose members received a badge, a membership card and the solution to Security Codes Green and Red, in which top-secret messages ("Beware of Keyholes in your cabbage patch") were printed each week alongside a *Kew* Year *Zone* feature and a measuring line-drawing of Sergeant Benton.

"Initially they had very big hopes for the *Weekly*," says Bentham. "Doctor Who was still selling high on the great success of Tom Baker, and *Doctor Who* material was always popular in *Starline* magazine, which was owned by Marvel at the time. But when the sales tailed off after about twenty issues, they decided that possibly they weren't pinching the magazine low enough, and so they made a determined effort to go down the kiddie path."

After its first few months of success, financial problems within Marvel had begun to bear heavily on *Doctor Who Weekly*, and instructions came from above to cut spending and aim for a younger readership. In the quest to save money, for a few weeks the magazine was unhappily dominated by pages on end of reprinted *TV Century 21* Dalek comic strips, apologetically reproduced in scrappy black-and-white, while a series of substandard horror strips from ancient 1950s US comics like *Armory Fantasy* were dusted down to pad out the magazine under the dubiously pasted-in title of *Doctor Who's True Tales*. These two-in-the-bag yards about the dangers of time travel were outmoded in tone and punnily out of place in the comic, hitting an all-time low one week with some desperate cut-and-paste updating to change "the Suez crisis" into "the Iran crisis" in a doctored

FANTASTIC FACTS!

Skimming through 250 issues of the regular magazine, and assorted specials, the *DWM* devotee is constantly surprised, amused — and sometimes even shocked. Join us as we delve deep into our filing boxes...

Doctor Who Weekly issue 4

7 November 1979

Disaster strikes when certain copies go out with the last two pages of back-up strip *Reborn of the Daleks* transposed, for thousands of readers, the strip now concludes on a cliffhanger whereas the traitorous...

Kay (who seems to do a page earlier) gets up and evens revenge on the Daleks



(who have just been destroyed). Similar costumes detail Frodo's *Scary* (*DWM* 107 December 1985) Episode Two of *Glow and Tole* (*DWM* 146, March 1989) and *The Dalek Chronicles* competition 15 years later. Seemingly, no-one noticed.

Issue 7 24 December 1979
Governing: "Roger Delgado" proves to be but the first of many such prominent typographical errors, three weeks later, "The French Revolution" hails out across the nation's news-stands. Come 1982, *DWM* 61



predicted that "Roger Delgado is the Doctor!" No, he wasn't! And having "James" appeared throughout the

TARDIS special (Issue 174). Not that we're envious even today. The *DWM* moves Spring Special was printed at a sale price — and this year, *DWMs* 247 and 248 were dated 1986. The shame!

Issue 16

12 December 1979

Little's page *Who Came?* is a correspondence from one M. Wainhouse, a life-long *Doctor Who* fan of *Haywards Heath*. Matthew writes again in issue 18. Surely two months later, he is on location for *Scab of Decay* having been cast as companion Adric. Other notable correspondents during *DWM's* early years include: later Virgin authors *Paul Cornell* (Issue 75), *Gareth Lloyd* (101) and *Kate*



Thrilling Adventures in Time and Space!

In its early days, **Doctor Who Weekly** was first and foremost a Marvel Comic, pitched just as much at devotees of Spider-Man and the Incredible Hulk as it was at hardcore Doctor Who fans. Readers of the first issue were treated to no fewer than three comic strip stories. In addition to the first exciting instalment of **Doctor Who** and the Iron Legion which saw the Doctor pitted against the lethal Malevolens in a barren space-age Roman Empire, there was *Return of the Daleks* the first of the back-up strips which closed each issue and would usually feature a popular alien race from the series in a story of its own – Cybermen, Ice Warriors, Yez, Sentinels, Slurms, Sea Devils, Time Lords, Dyrans, Draconians, Autons, Dalekians, Zygons, Quarks and even *Wot Robots Followed in the years to come, with memorable creations such as Dalek Master Dalek and Kolton the emotional Cyberman*



soon acquiring a following of their own. The third strip was a reprint of the venerable US Marvel Classics adaptation of HG Wells' *The War of the Worlds*, which was stripped under the heading *Tales From the TARDIS* with a 'prologue' now provided by the Doctor. Subsequent reprints in the same vein included *The First Men in the Moon*, *The Invisible Man* and *Dr Jekyll and Mr Hyde* but it soon became apparent that *Tales From the TARDIS* was the weekly's most disposable feature. Throughout its 17-year existence, the **DWM** strip has continued to create its own ongoing legend and interest in Doctor Who strips past and present was sufficiently high by 1992 to spawn a spin-off title, **Doctor Who Classic Comics**, which republished down at level six stories both from the Marvel era and earlier incarnations in publications such as *TV Comic*.

Then editor Gary Russell's enthusiasm for the comic strip

also led to several one-off specials including *The Age of Claws*, scripted by none other than South Doctor Colin Baker, and *The Dalek Chronicles*, which reprinted the entire run of TV Denisy 27's Dalek strips. Then Turner did the cover, which was great. I think his new Dalek strip is stunning – maybe one day they can incorporate it into an updated Dalek Chronicle.

Everyone has their favourite **DWM** strip. Top choices include *Jonny Dore*, *Myagor*, *The Star Beast* and arguably the ultimate classic *The Tides of Time*, which launched Peter Dawson's Doctor on his strip adventures in 1982 – although more recent entries into the canon such as *The Cybermen*, *Ground Zero* and *Eugene* seem to have attracted just as loyal a following.



engendered much of the holy writ of fads which often still goes unacknowledged. Thus *The Gargoyles*, which comes across as a rather witty knockabout with some great one-liners and surprisingly expensive-looking scenery, was universally embraced as the worst ever Doctor Who story for years before most **DWM** readers, present company included, had even seen it, while at the same time we were assured that *The Web Planet* was a bold and experimental classic. But in the final analysis these are childish objections, for **DWM**'s first three years it was Benham's enthusiasm and knowledge above all else which made the magazine tick, and without question Doctor Who fans had never had it so good.

Benham's successor as main feature writer in early 1983 was Richard Lunden, whose predilection for laid-back made itself felt with exhaustive multi-part features like *The TARDIS Log*, which attempted to catalogue every single journey made by the Doctor's ship both between and during stories. Lunden's admirable attentions were somewhat tainted by a tendency to let his imagination run wild, and was impossible for such reasonable bloggers as a string of references in his preview of *The King's Dinosaur* which strongly implied that the Meddling Monk would be appearing in the story. During the same period **DWM** underwent a change in design staff and its layout became a trifle, er, experimental, as splashes of primary colour were added to black-and-white photographs with such memorable results as a fish Person from *The Underwater Menace* dabbed with red eyes and lips.

At the end of 1983, Lunden bowed out to be replaced by two new feature writers, Richard Mason and Gary Russell, who continued to provide a lively mixture of research and comment. Russell's book reviews in the column that eventually became *Off the Shelf* were by far the most openly opinionated pieces that **DWM** had to see published, and Russell became arguably the first contributor to demonstrate personal opinions rather than toying the editorial line, something which is now commonplace in a magazine that revels in giving off-the-noon to widely differing viewpoints, not just those of Russell's *Shelf* successors Craig Harrison and Dave Owen. Says Russell: "I remember Alan McKenzie saying to me 'We're doing a magazine for Doctor Who fans, and they don't particularly want a magazine that says their favourite programme is rubbish?' So if you were going to criticise it, it had to be a good, constructive criticism, rather than just slagging it off."

"There was a very funny moment in my review



"Old Red Eyes is back... A classic DWM moment is re-created for this edition."

and interviews from the show's latest home in Vancouver.

DWM's status in the one major outlet of Doctor Who journalism in those early days was a double-edged sword, under the circumstances it was inevitable that some of the personal preferences of its earliest feature writers should establish themselves on the bedrock of received fan opinion about Doctor Who. Jimmy Benham, whose scholarship and love of Doctor Who were on to fill the pages of **DWM** for a remarkable 72 issues, was responsible for by far the most informative and in-depth writing on the series that had ever seen print at the time, but it was also arguably Benham's monopoly on the magazine which

Doctor Who – A Marvel Monthly

Issue 44 September 1980
The first monthly special! Now a stunning 36 pages – and at a piggish bank busting 30 pence – this heavily-recommended addition contains eleven pages of strip, two cut-out Doctor Archive features and a Star Profile on Marvel-era producer Verity Lambert. Next month the magazine runs its first full preview of an upcoming story, *The Leisure Hive* – and sure enough, its first review soon after (*The real terrible monsters exist in the mind*). Thus when episode three revealed the

frustrating reptile, it could not help but be something of a disappointment. Nevertheless, Dr Who has regained its crown for the most inventive science-fiction series ever undertaken (country features writer Jimmy Benham – whose work is credited accordingly, for the first time ever).

Issue 46 December 1980

A **DWM** tradition is born when comic strip *The Collector* features the first ever use of onomatopoeic TARDIS materialisation sound effect 'VWOOP VWOOP'. Prototype versions had, however, appeared in both issue

9 back-up *The Stolen TARDIS* ('VW-A-A-W-P! VW-A-A-W-P!') and issue 17's *Twasdale* ('VW-AMPP!'). Also of note is a scene in the first episode of *The Shocking Horror* (**DWM** 76) in which the Doctor's late analogy of the TARDIS console – 'You see (you go to rest)' – is relayed by an android 'VWOOP'.

Issue 58 December 1981

As comic strip letters editor Patsy Ballons-Santana is ungentle back-up *The Good Walk Among Us* having also designed issue 60, she is the longest-serving contributor currently on the regular **DWM** team.

Doctor Who Monthly Issue 61

February 1982
'Now better than ever', the new look issue – replete with a gliding



comics industry Eagle Award for Best Comic Magazine, 1985 – premieres the first episode of Steve Parkhouse's epic *The Tides of Time*, which marks the strip debut of both the Fifth Doctor and sleazy English hunkle Blockade (seen in the strip occasionally up to and including last year's *Engelwood*). More importantly, a grid – any grids

Censored!

Mention of the Doctor Who production office's power of veto over **DWM** brings forth a flood of reminiscences from both Jeremy Bennett and Gary Russell. "It was series producer John Nathan-Turner who laid down the law about when we would be allowed to release



information or publish a photograph of a Taranee or a Marshman or something," explains Bennett. "He saw it as his gunpowder as

had less compunction, as far as he was concerned, if the BBC sent you some photographs that you could use there, even if the master hadn't yet been seen lurking out of the shadows at the end of Part One!

"The one really big veto was on the return of the Cybermen in *Earthshock*. Nathan-Turner went to extraordinary lengths to cancel the fact that the Cybermen were coming back."

"John Nathan-Turner rejected the original cover of Issue 72," remem-



bers Russell, "which was a photo of Peter Davison dressed as Omega. Since *Age of Infinity* hadn't gone out yet, it would have blown a rather important part of the plot so that had to be changed."

There were quite a few instances of covers being lost for various reasons, some of which are shown elsewhere in this feature.

A rather more serious brush with controversy happened during Sheila Craine's time as editor. Russell recalls writing a feature on the history of Target books, complete with honest and candid quotes from a number of the company's personnel over the years, as usual it was proofed up and sent

to JNT for approval. The next thing Craine knew a letter had arrived on her desk from WH Allen's salarieds, threatening to sue Marvel if the article was printed. "John Nathan-Turner had suggested to WH Allen that they ought to check whether it was accurate," says Russell. "Rather than confirming or denying its accuracy they just slapped a veto on Marvel, and so the article was pulled. It's the only time I've ever been responsible for a company being threatened with litigation. I maintain that everything in that article was true, but at the end of the day **DWM** isn't the *New Statesman*, and therefore under certain circumstances it's not quite the right place to print the truth!"

of *Witness of the Deep* that haunted me for years afterward. I'd written something like 'By no stretch of the imagination could this story be



DWM: Never one to waste a good idea...

called a classic', and somewhere that got edited and became 'This story is a classic', even though the rest of the review, to put it mildly, failed to substantiate that view. I'd like to take this opportunity to say that *Witness of the Deep* wasn't a classic, and I never said it was!

Under Alan McKenzie's successor Celin Redout and Sheila Craine, who took up the editorial reins in 1985, the magazine (in particular, arguably, the strip) maintained its high quality, with some occasional behind-the-scenes location features for *Season Twenty-Two*. But not long after this, Doctor Who faced one of its darkest hours with what became known as the 'cancellation crisis' of February 1985. As Russell remembers, the effect on **DWM** was remarkably small. "Because of the way magazines work, in the time between the cancellation being announced and Marvel being able to get something in print, the *Hydrex* had died down and we'd already had the assurance that it would come back after 18 months. Looking back it was all over and done with so quickly that it made very little impact." For most daunting was the question of what would happen to **DWM** in the months and years

following the last episode of *Survival* in 1989. "Once the programme had ended, I think it became incredibly difficult to keep the magazine ticking over and to stay positive. I don't believe **DWM** would still be here now if it wasn't for Sheila's successor John Freeman. I suspect the magazine was very close to cancellation, and if John hadn't been the enthusiast he is, I think Marvel would have canceled it when the BBC stopped making *Doctor Who*. His enthusiasm and determination is what kept it going."

As well as successfully turning *Gallopney Guardian* into a surprisingly readable feature spread over three pages despite the lack of news, Freeman increased **DWM**'s number of approvals and commissioned in-depth location guides and behind-the-scenes features far from experiencing a decline in interest, the year following the cancellation of *Doctor Who* saw **DWM**'s circulation rise to an all-time high, with 1996's TV Movie Special now holding the latest-day record for the most copies sold.

Freeman also polished by far the most detailed *Archie* feature yet seen in **DWM**, and, thanks, through the collaborative scholarship of **DWM** staff-writer Andrew Pinder, back on a new production-focused format for Issue 180. "In fact," continues Gary Russell,



go out without a bonus pull-out poster depicting Season Nineteen's regular cast. No end of trauma results!

Issue 83 December 1982 Contained a bonus 110-page advertisement for all-purpose lubricant Slipstream: "the space-age aid for down-to-earth people." Other bonus instances of advertisers who perhaps failed to study our demographic profile thoroughly enough include Pedigree Petfoods, who implored **DWM** readers - and their dogs - to sign up for their "Best Pals Club" in Issue 93, and the Enquest's Resource and Information Centre (ERIC), whose extremely helpful "Becoming for Beginners" notice graced **DWM** 207.



Issue 88 May 1984 Having once spent fourteen years as a check-out bill in Walthamstow shape-shifting alien Whitefield, Frutcher makes his strip debut in introductory

Sixth Doctor adventure *The Shape Shifter*. The character, who morphs near-permanently to reflect the form of a pangolin two months later, becomes easily the most controversial of **DWM**'s strip companions (then incarnated Doctor Colin Baker even expressed a desire to travel alongside our feathered chum on TV). He shows up in *A Cold Day in New* (**DWM** 133), shortly after editor Sheila Craine rejects his self-proposed

Penguin Taver storyline - but is awarded in **DWM** 145 and stars in one-off special *The Age of Chaos* during 1993. Other notable strip companions include Blackstone juvenile Sharon (Issues 19-47), samurai Salvador Dal (Issues 48-65), Gus (76-80), sexless host vampire Gila (130-134) and chic geek Izzy (244-present).



Doctor Who Magazine Issue 108

May 1985 **DWM** celebrates its century with a new logo - a yellow flash bursting through the neon 'D' of the then-current BBC design. Sadly it's

shortly hoisted, and is never used again.

Issue 160 28 November 1990 Comes with a free "Archie's Peak fine-die", comprising Doctor Who-inspired tracks (Terror in Tatters Lane, The Trial and the colorfully-mockingly *The Sins of Kane* - *Theme from Archie's Peak*) by series composers Mark Ayres and Dominic Glynn. This was possibly the most ambitious of **DWM**'s occasional giveaways - which include sets of transfers



Unused covers...

Copies, as!

Yes, please!



(Issues 1-12), a (rather ordinary) sticker (13), empty posters (various), one of five assorted bookmarks (115).

Issue 150

27 November 1991
Now 52 pages! Writer Andrew Pixley begins his perfect history of Doctor Who's story-by-story production with *The Power of the Daleks*. The first of the revamped Archive features. In this format, Andrew's piece won't be complete until *DWM* 328, towards the end of 2003 AD. We hit the mid-point this very issue.

Issue 206

19 January 1994
Joint editor Marcus Ham's discovery of a

huge cache of John Cuin's pinka notes off-camera stills epitomizes the commitment of *The Teletub Archive*, which celebrates—perhaps sadly—to provide the definitive record of far too many wonderful black and white serials.

Issue 236

14 February 1996
The magazine's quest for a broader range of feature material comes up bangs with *First Impressions*, in which a group of ten-year-olds pass out social amounts of praise and scorn on *Terror of the Tardis*. The open-minded wisdom of the pre-teen



"John Freeman had kept the magazine going so well that when I took over as editor in 1992, through no work of my own, the sales were already going up. The 30th anniversary was such a fantastic time to be working on the magazine. We were being taken very seriously — national newspapers, stars of the show, and even the BBC themselves were phoning us up to ask all sorts of questions. I think the 30th anniversary special is my personal favorite out of everything I did at Marvel. It's very gratifying to see it going for £15 at conventions these days! It was great fun recreating Sylvester McCoy as Jon Pertwee's prize from the cover of the old Radio Times 1966 anniversary special. We went back to the BBC's script in Gervase Goss to do that! I was playing with him, but Sylvester was wonderful. He really put himself out to do it, and once Marvel wouldn't agree to stamp up the tin I had to pay him out of my own pocket, but I thought it was worth every penny. I originally wanted to recreate the Pertwee set with the globe-like landscape, but Mike Tucker from BBC Visual Effects informed me that globe was now illegal because it gives off dangerous fumes. In any case, a studio would have cost thousands, so it was easier to go out to a quarry in the Doctor Who tradition!

Over the years since the final episode of *Survival* faded from our screens, *DWM* has also acquired a more analytical approach than its less afraid than before of delving deeply into the minutiae of the *Doctor Who* universe, bringing an openly fan-orientated perspective to the magazine — hence the arrival of, for example, Philip MacDonald's studiously cross-referenced analyses, the semi-regular 'Monitor' pages, and a chatter band of opinion columns in the form of Matthew Jones's *Final Licks* features. Prior to the nineties such involved articles would have had no place in *DWM*, nor would the revealing interviews with some of the minor players in *Doctor Who*'s history which have appeared in recent times. The gradual move from superficial to in-depth coverage in both areas — the factual and the analytical — is a change that has been brought about as much by the loyalty and enthusiasm of *DWM*'s readers as by any change in editorial strategy; the deeper we go into *Doctor Who*, the more we find out to say about it!

And the more we find out to laugh about. *The Cuckoo-Gibbon* competition returned in 1995, heralding an increasing parade of



Issue 238

13 March 1996
"Paul McGann is the Doctor!" screams the coverline, giving *Doctor Who* fans the news they've been waiting to hear since issue 155: over six years previously — that the show is back in production. Editor Gary Gallett visits the Vancouver set of the TV Movie, assuring *DWM* readers

Surveys!

Since its inception in 1981 *DWM*'s annual Reader Survey has become a sound barometer of fan favour. The first, chronicling Season Eighteen, saw *Lapogies* beloved with *Real Story* subsequent years saw *Earthshock*, *Stolen Lives*, *Resurrection of the*

Daleks, *Revelation of the Daleks*, *The Trial of a Time Lord* Parts Thirteen and Fourteen, *Prophecy*, *Revelation of the Daleks* and *The Curse of Fenric* take first

place. Least rated ensemble was *Wojtek*, *Katla*, *The Kings Demons*, *Warriors of the Deep*, *Timelash*. *The Trial of a Time Lord* Parts Five to Eight, *Time and the Rani*, *The Happiness Patrol* (with an all-time low 2% of the vote) and *Satchel*



less-than-serious items to offset the more earnest material, perhaps in an unconscious celebration of the fact that the further we go with *Doctor Who*, the siller we feel about how much time we devote to it. To be involved is not necessarily to be disaffected. Probably. (Now, about that scene where Judo Pits tries to karate-kick the Myka.)

"I think *DWM* was always one of our better-produced magazines," reflects Paul Nease. "I've got a soft spot for it because everyone who's into it is always so rabidly interested in it, which is great."

"Even after all these years, there's still so much about *Doctor Who* that can be written," muses Jeremy Bentham. "Although the magazine has gone through a few faltering steps during its history, it's consistently been able to bring itself around to develop yet another winning formula. I think for any magazine to survive as a single title for nearly 20 years without having to change its identity or be absorbed into other magazines is amazing — and I think it's all down to the strength of *Doctor Who* itself."



receive second-to-none coverage of the making of the film. The subsequent *Movies Special* sells by the truckload, becoming an instant collector's item. BBC Worldwide like it so much that they take to creating it as part of their press pack. Shortly afterwards *DWM* received a call from Paul's team, asking for a particular feature printed in the *Special* for the McGann family album. Well, how could we refuse?



THIS IS A STORY OF TWO WORLDS
THE ONE WE KNOW AND
ANOTHER WHICH EXISTS ONLY IN...



I HAD TO STOP
NUMBERS TWO HUNDRED
AND FIFTY THOUSAND,
EXACTLY AND THAT'S
FOR ENOUGH.



IT DID, DOCTOR.
I DID. YOU DID THE
TARDIS DID.



WE WERE IN
THE VORTEX. THE GUNBOLE
BLEW UP. WE WERE UP ON
THIS BRIDGEWAY TO HEAVEN.
IT'S ALL OVER. THAT'S IT.

I KNOW AND I'M
SORRY, BUT LOOK
ON THE BRIGHT
SIDE--



SILENCE IN COURT!

HOPE
YOU'VE BEEN
A GOOD GIRL,
PEZY.

TODAY IS
JUDGMENT
DAY.

A LIFE OF MATTER & DEATH

SCRIPT: ALAN BARNES, ART: SEAN LONGCROFT / I MARTIN GERAGHTY
LETTERS: ELITTA FELL, EDITORS: GARY GALATT & SCOTT GRAY

ATTENTION, JURORS OF
THE LIVING INBETWEEN!
WE ARE GATHERED HERE
TO DETERMINE THE FATE
OF THESE TWO LOST SOULS.
WILL THEY STAY
UP ABOVE--

--OR BURN IN
TORMENT DOWN
BELOW?
NOW HEY!

I'M STARTING TO
GET A BAD FEELING
ABOUT THIS.

YOU'RE
NOT THE ONLY
ONE.

WE SHALL
JUDGE THE DOCTOR
FIRST. WITNESSES FROM
BEYOND WILL TESTIFY
AS TO HIS TRUE
NATURE--

CALL
GENERAL
IRONCLAD!





YOU AGAIN?
WHERE ARE WE?
WHAT'S GOING
ON?

I THINK I
KNOW WHERE
WHERE WE'VE
ALWAYS
BEEN.

INTER-
DIMENSIONAL SPACE.
AM I RIGHT,
DEAR LADY?



BUT OF
COURSE YOU
NEVER LEFT
THE SHIP?

SO
WE'RE NOT
DEAD?

NOT
EXACTLY,
DEAR
LADY.



--BUT YOU
ARE NOT QUITE
ALIVE.

SEE?



ARE WE
GHOSTS, OR
WHAT?

AND JUST
WHO ARE YOU,
ANYWAY?

WELL,
CHILD, YOU'RE
A MEMORY--AND
YOU'VE KNOWN
ME FOR SOME
TIME.

"THE SHIP WAS ATTACKED
BY A COLLECTOR OF THE FORTER,
A PARASITE, OF SORTS--

IT PUNCHED ITS WAY IN, CAUSED
MAJOR SYSTEMS DISRUPTION--
LIFE SUPPORT FAILED, THE DOCTOR
AND LADY COLLAPSED.

IT TOOK ROOT IN THE ENGINE
ROOM, BEGAIN SUCKING THE
LIFE FROM THE SHIP. THE
DOCTOR WAS DYING--BUT IT
HAD AN IDEA.



IT DRIPPED
UP THE DOCTOR AND
LADY FROM ITS OWN OWN
BLOOD. IT WAS TOUGH--
AND SO THE BLOOD HAD
GOT INSIDE, AND HAD
NEARLY CONSUMED ITS
MEMORIES--YOU

US?



ALREADY,
YOU MUST DESTROY
THIS PARASITE. YOU'VE
LITTLE TIME. THE DOCTOR
AND LADY ARE DYING. THE
SHIP IS IN TROUBLE.

NEED SO
WHO'S THE GREY
LADY?

HAVEN'T
YOU
ANSWERED?

NEVER
MIND, WE'VE
GOT THINGS
TO DO!



IN THE HEART OF THE MACHINE
SAFELY THE CREATURE SAT ON
THE ENERGY IT HAD IMBIBED
THE MACHINES WERE ALL BUT
DRAINING--

AND THEN
ITS DINNER
TURNED UP

HAD
SHOULD HAVE YOU
GORGED? STUFFED?
SATIATED?

GET OUT
OF MY SHIP YOU
FIEND!

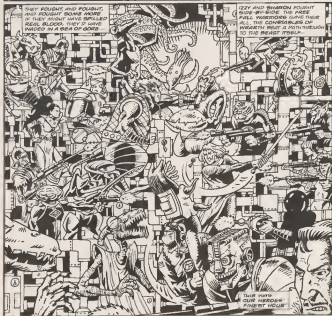
YOU!
I KNOW YOU.
I NEARLY ATE
YOU IN THE DATA
BUSINESS--

PLenty
THING, ILL HAVE
YOU NOW!

WELL YOU?
ALL THIS IS A
SIMULACRUM, AN
ACCOMPLISHMENT
CREATED BY THE GARDEN
YOU'VE ASSIGNED NO
WATCH DATA, YOU'RE
PART OF THE SHIP
ITSELF--

IF I
DESTROY YOU ON
THIS PLANE, I
CAN EXORCISE YOUR
PRESENCE FROM THE
REAL WORLD!







FOR A TIME, ALL IS QUIET. THE DEAD SWAMP CREATES IN SPACE.



THE END

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SD1019

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10

more moments when you know you're watching the greatest television series ever made . . .

"You fools! You've forgotten this!"
Way back in DWM 242, **Alan Barnes** and **Peter Ware** compiled a near-definitive list of **Doctor Who's** 20 best ever scenes. We then asked you to let us know what you thought we'd missed – and you did, in droves. Here, then, in ascending order, are an additional Top Ten as nominated by you, the readers . . .



10

"We all have a universe of our own terrors to face..."

(Ghost Light Part One (1966))

The Story So Far DWM 2883 The Doctor (Jodie Whittaker) has brought teenage companion Ace (Sophie Aldred) to Colindale, a rambling mansion in the suburbs of London peopled by a gaily crew of Victorian archetypes. However,

Ace soon realises that she has been here before, exactly a century into the future, her 13-year-old self well down the place down, having been touched by an echo of a truly awesome presence. She confronts the Doctor: "It's true, isn't it? This is the house I told you about." "Remind me what it was that you sensed when you entered this deserted house," he urges. "An aura of intense evil?" Ace turns away: "Don't you have things you hate?"

The Magic Moment "I can't stand burned toast," explains the Doctor. "I loathe bus stations – terrible places, full of lost luggage and lost souls."

And then there's unrequited love, and tyranny, and cruelty. "(Too right," she hoots coldly.) "We all have a universe of our own terrors to face," he concludes. She rounds on him. "I face mine on my own terms!"

"You've learned something you didn't recognise when you were 13," he continues. "The nature of the horror you sensed here." And, almost without making it, the guth has dawned on her. "It's alien," she states, simply.

What Certain Something "The melancholy of 'lost luggage and lost souls' suggests a man who abhors loneliness and sadness, who fights for others who led this way because he knows these feelings himself!" DWM 2883. **Plotline** "This scene turns up the character of Ace so well and highlights the special relationship she has with the Doctor." **Review by** *Ben Jones* "The final two words make this surely the most chilling end of any scene in *Doctor Who's* history." *Ben Fox, Screenbase*

"You suffer from headaches?"

(The Highlanders Episode Two (1966))

9

The Story So Far Scotland, 1746. Attempting to extricate himself from the clutches of the Redcoats, the Doctor (Patrick Troughton), having assumed the identity and gaining account of a fictional German, Hannover's Doctor Von Weir, has successfully board and gagged chief captor Solicitor Grey (David Githin) in his own office. There's a sudden knock on the door; the Doctor bundles Grey into a cupboard. He opens a book, and sits down at Grey's desk. "Tutor," he says.

The Magic Moment Perkins (Sydney Arnold), Grey's junior, walks in. "Doctor Von Weir informs him that his master is a very sick man, and has gone to lie down. 'Great heavens!' exclaims the Doctor, gripping Perkins' head. 'Your eyes!' He takes out a magnifying glass and bends the man back over the desk. 'You suffer from headaches?' he asks. 'No,' replies Perkins. The Doctor bangs Perkins' head against the desk. 'No headaches?' he exclaims, before slamming the clerk's head once more against the furniture. 'You call me a liar?' 'No, no, no,' says Perkins. 'My head does ache.' 'Of course,' concludes the Doctor, triumphantly. 'What did you expect?' Diagnosing 'spirit blindness', the Doctor orders Perkins to rest his eyes by lying across the table for at least one hour – and thus makes his escape.

That Certain Something "Hysterically funny and hugely violent, this is surely the consummate Second Doctor scene. Troughton was easily the most versatile of all the actors to play our hero, and this scene shows him at his most mischievous and misadventurous. It's tragic that this, like most of his era, has been seemingly lost forever." *James Old, Gwent*



"There are other worlds, other suns..."

The Ribos Question Part Three (1966)



The Story So Far On backward Dark Ages planet Ribos, offworld confidence trickster Ustoshe (Nigel Plaskett) is rescued from the hard thugs of the Gaff Vynod-K by watchful hermit Rino (Cloddy Bagson). Picking out with his unlikely assistant, Ustoshe learns that Rino has become an unusual alien performing some basic astronomical calculations and concluding that the lights in the night sky are... the "stars" of perceived wisdom, but stars around which other worlds might revolve...

The Magic Moment Slowly and deliberately, Ustoshe says: "Rino... supposing I were to tell you that everything you've just said is absolutely true. There are other worlds, other suns." The rugged Rino graps, astounded: "You... believe it too?" "I know it for a fact," replies the other. "You see, I come from one of those other worlds... I thought I should tell you because one day—even here—in the future, men will turn to each other and say, 'Rino was right.'" Taking Ustoshe's hand and holding it to his face, Rino the Hermit begins, gently, to sob.

That Certain Something "A quiet and simple scene removed from the frantic pace of the main plot. There are living, breathing people out there in the Doctor Who universe and we are privileged, via both Robert Holmes' script and Bagson and Plaskett's suggestive performances, to witness a poor man's redemption." *Ray Amling, Mail*



"These shoes! They fit perfectly!"

Doctor Who (1966)



The Story So Far Bereft of his memory, the newly-regenerated Doctor (Paul McGann) has bungled himself into cahoots with Dr Grace Hollinsay (Daphne Ashbrook). Grace is baffled by his bizarre physiognomy; come nighttime, having exhausted her enquiries, she follows him to the San Francisco park where he's decided to go to break in the shoes—property of Grace's ex, Brian—that she's loaned him. "Maybe you're the result of some weird genetic experiment?" ponders Grace. "I don't think so," says the Doctor. She persists with the interrogation: "You have no recollection of family?"

The Magic Moment "No, no, no, no, no," he says—then, suddenly: "Wat wat wat wat! I'm with my father, we're lying back in the grass, it's a warm Galatreyan night. Golly! Yes! This must be where I live! Now, where is that?" Grace has no idea. "I've never heard of it! What do you remember?" The Doctor's biased memories are nagging back. "A insect storm!" he booms, excitedly. "The—the sky above us was dancing with lights. Purple, green, brilliant yellow—yes!" He breaks off. "What is it?" asks Grace, expecting more. "These shoes!" he grins. "They fit perfectly—yes!" He scampers away into the distance.

That Certain Something "Cue Grace's Hanna-Barbera 'well, whaddys know?' look to camera. Well, I laughed." *J. Wade, Reading* "This is the moment, OK? None other. It was this which finally convinced me that Paul McGann is the Doctor—his flight of fancy interrupted by a Tom Baker-style lapse into silliness. A joyous scene." *Dave Bryant, Daily*



"Every great decision creates ripples..."

Remembrance of the Daleks Part Two (1966)

The Story So Far Shoreditch, London, 1963. A bitterly cold evening; the Doctor (Sydney McCoy), while plotting the downfall of the Daleks, pauses for reflection in a night club. He orders a mug of tea from Jamaican

John (Joseph Marcell) contemplating the ramifications of taking sugar with it, he reminisates upon the (metaphysical) of chaos theory. "Ah. A decision. Would it make any difference?"

The Magic Moment "What if I could control people's taste buds?" wonders the Doctor. "What if I decided that no one could take sugar? That'd make a difference—to those who sell the sugar, and those who eat the cake." "My father, he was a cake eater," says John. "If this whole sugar thing had never existed, my great-great-father wouldn't have been kidnapped, chained up and sold in Kingston in the first place. I'd be an African." "See?" sighs the Doctor, merrily. "Every great decision creates ripples. Like a huge boulder dropped into a lake..." the

Doctor then adumbrates out the 500-year unwholesome ways. The heavier the decision, the larger the waves, and the more uncertain the consequences." John muses on this for a moment: "Life's like that, best thing is to just get on with it," he concludes.

That Certain Something "An utterly unexpected and positively existential pause amid the action, completely unlike anything in Doctor Who before or after, underlining the main thrust of the plot arc, in the process, defining a whole new direction for the character of the Seventh Doctor. The New Adventures owe everything to this one little scene scripted by Ben Aaronovitch. As such, it deserves inclusion." *Robert Berlet, Pulse*



The *Doyle-Elliott Port Wine* now



the rest of
The Flood
Planet was
a pile of
"muck"
— Dick
Swart,
author

Resurrection of the Drinks Part Two (1964)



The Trial of a Time Lord Part Thirteen (1986)



James (100%)

one was to unself-Council themselves ethnological secrets

2

"Come on, Ace – we've got work to do!"

Survivor Part Three (1984)

The Story So Far Perivale, 1989. On Housenden Hill, The Doctor (Sydneer McCoy) and suburban escapee Ace (Sophie Aldred) have ended their adventure with the alien Cheeth People. "Where to now, Ace?" asks the Doctor. "Home," she replies. "Home?" he wonders. "The TARDIS," she affirms. "Yes," he says, approvingly. "The TARDIS." They stroll off, arm-in-arm, into the future...

The Magic Moment "There are worlds out there," says the Doctor, "where the sky is burning, and the sea's asleep, and the dawn dream. People made of smoke, and cities made of song. Somewhere there's danger, somewhere there's injustice, somewhere else the tea's getting cold. Come on, Ace – we've got work to do!"

That Certain Something "A lovely, haunting monologue, delivered absolutely perfectly by Sylvester McCoy. Poetry, just sheer beautiful poetry!" Dave Karger, *Radio Times*. "It sums up what Doctor Who is all about, and would have made a good farewell to the series. Fortunately, it hasn't had to be!" Alison Jacobs, *Light*

"Go forward in all your beliefs..."

The Dalek Invasion of Earth: Flashpoint (1964)

The Story So Far While Big Ben rings out over 22nd century London, free now of the menace posed by the hideous Daleks, the Doctor (William

Hartnell) prepares to take his leave of both London and his various allies in their struggle against the unwavering aliens. For granddaughter Susan (Carole Ann Ford), however, the farewells are proving traumatic; she has fallen in love with David Campbell (Peter Fraser), a member of the Resistance. The Doctor hugs Susan fondly. "You little monkey – since you've been away from that school, you seem to have got yourself thoroughly disorganised you need taking in hand!" He enters the TARDIS. Outside, David pleads with Susan to stay – and marry him, Susan, however, is unsure. Watching on via the TARDIS scanner, the Doctor comes to a momentous decision. He operates the ship's controls, the TARDIS doors slam shut.

The Magic Moment "Listen, Susan, please," the Doctor announces over the two-way communications device contained in the *matte* police box's lamp. "The double-locked doors. You can't get in... During all the years I've been taking care of you, you in return have been taking care of me." "Grandfather, I belong with you," wails Susan, to no effect, the Doctor's mind is made up. "Not any longer, Susan," he asserts. "You're still my granddaughter, and always will be. But now, you're a woman, too. I want you to belong somewhere, to have roots of our own. With David, you'll be able to find those roots. Believe me, my dear, your future lies with David – and not with a silly old buffer like me. One day, I shall come back. Yes, one day... Until then, there must be no

regrets, no tears, no anxieties. Just go forward in all your beliefs, and prove to me that I am not mistaken in mine. Goodbye, Susan. Goodbye, my dear." The TARDIS dematerialises, gingerly, Susan edges forward to where it stood. Slowly, David leans forward, and takes her hand.

That Certain Something "A moving speech – this is what the First Doctor won all about, doing the right thing, the right way." A *Reader*. "As a result, Hartnell's Doctor loses the harsh edge of his first season and becomes the endearing figure of his later years." Nick May, *Bravest*. A heart-wrenching epilogue to the series' first cinematic epic, broadcast on *Screening Day*, 1964. "One day, we shall get back. Yes, one day," says the Doctor in the 100,000 BC. *An Unearthly Child* sequence DWM picked as the best ever. This is that scene's exact counterpart, right down to the First Doctor's dialogue. This scene – one of the series' longest, incidentally – was nominated by dozens of readers, all of whom were absolutely right. How, in heaven's name, did we manage to forget this?

Mrs Brian Miller has a big secret: many years ago, she travelled through time and space under the alias of companion Sarah Jane Smith. Chris Howarth and Steve Lyons recently doorstepstepped actress Elisabeth Sladen, aka *Metropolitan* magazine's permanently AWOL star reporter.

On Saturday 23 October 1976, in a sterling coda to Season Fourteen's *The Hand of Fear*, long-standing companion Sarah Jane Smith visited the TARDIS and, amidst some-where other than South Georgia, took her farewell to a certain instant Time Lord, for Elisabeth Sladen, Sarah's off-screen alter-ego, her Doctor Who departure was a chance to start afresh... even if casting director didn't quite see things that way. "I just offered a lot of those things that were aboutilly, screaming little girls," remembers Lis, settling back with a cup of coffee, "and I learned a lot of things down around there." More than 20 years on, a postscript feature journalist crops up in audition hell. "When I went up for *Paul Packer*, this was what I was... and they just got someone every day... and the casting director told me he loved *Doctor Who* and could I come and have a chat with him. So he put me down for a job and I knew this woman saying, 'Oh, I loved it, you were my favourite.' I was thinking 'God, I must get my head together for this interview. I've got to get my brain cracked, don't put me in *Doctor Who* mode!'"

"When I left *Doctor Who*," she continues, "I didn't realize what I was a part of. I had no idea, I knew it would always be a time I'd remember and that I'd thoroughly enjoyed. I mean it was just something everyone had their eye out for the programme and for everyone that in everyone was so supportive. But I remember Philip [Hitchcock, then the series' producer] called us into his office one day and he was dancing around the desk, pointing to the viewing figures and saying 'It's million, it's million' - and I just thought, 'That's nice.' I got his letters and stuff, but I really thought that was for the programme and for the Doctor. They were very close to me, but it was always 'Dear Sarah Jane and Doctor...' I should



have kept all my letters - I had some wonderful, wonderful letters. Anyway, when I said I'd leave, I said 'That's it? I think it's almost bad news, when someone else was going to be the Doctor's mistress, to ask by to be the Doctor's mistress, to want to hold onto it. That is truly why I never did conventions in England when someone else was to be the Doctor's mistress, yes, I was asked and I was a jollying actress and I could make some money, but also because my programmes were still going on there and I was still very much of the genre.' But I never left, and it's come back into my life all these years later with such a weight."

Indeed, since DWM last spoke with Lis some four years ago, Sarah Jane Smith has resurfaced on several occasions - beginning with Radio 4's 1000 Jon Pertwee-reading, *Thud* Downton visit, *The House of Death*, which was shortly followed by a sequel, *The Ghost of N-Space*. At the moment, Lis has no idea whether or not she has played Sarah Jane on radio for the last time, and looks prepared to possibly resigning the role with another Doctor.

"I hope it doesn't come to an end with Jon's passing. I really do. It's not a case of being reluctant to say so, I think 'The Doctor's dead, long live the Doctor', as Jon would want it, and I think there's not just one person to be had for people. I think making a wonderful mistress for *Doctor Who* and I would love to still be a part of it. But then, there are lots of companions who would love to be a part of it too, so I don't have any foot in the door at all. I would be very sorry to have to let it go though. I really would, now I've found it again."



"Mrs Miller, are you really Sarah Jane?"

What's the story?

Soundbites. Lis on life as Sarah Jane Smith, both on and off screen. Quotes compiled from a number of sources by Elisabeth Gledhill Information Network 'Grand Video' Kevin W. Parker. Founded in 1990, the Network, an international fan club devoted to Sarah Jane's actress after ego publishes both quarterly newsletter *The South Groydon Listener* and annual fiction-based fanzine *Proving Reporter*. For membership details, write to: 3-6 Ridge Road, Greenbelt MD 20770-1900 USA. Alternatively you can find an ESN website at <http://www.primenet.com/~desbey/wds/wds.htm>

The Time Warrior

"I don't think they ever let Sarah be as strong again as in *The Time Warrior*. I don't think it would have been called *Doctor Who* if they'd gone on writing for her like that... I remember being absolutely heart-bred. I was counting the days. I thought, to cross days' time, I'm going to go on screen with Joe Pateras. How can I handle this? I'd already done the filming by then, but it was somehow the stuff that held me back for me. And I can remember the wildest thought as I went on for my first scene. All of a sudden I thought, how did I start? So I stood on one leg, as I don't stand straight? I've got this video, this recording at my feet. I was shivering normal like a soldier. And I knew one of my legs must be shivering..."

Invasion of the Dinosaurs

"I came across a process called Chromalloy for the first time in the dinosaur story, which was how they made the little dinosaur puppets look life-size. I had to walk around in front of a blue screen and pretend there was a dinosaur there. Just as we were about to do it, the floor manager asked me casually if I'd got my belt on. I thought, 'What a cheek', and bit the head off. Then he told me he was only trying to help and that I had to wear special chromalloy underwear because otherwise everyone in the studio could see through all my clothes. I was upset, ran out of the studio and tried to get into wardrobe - which they'd locked. They were all in on the joke. I shouted, 'Let me in, I must have my special underwear!' I was very angry to tell her that..."

Death to the Daleks

"I hate the Daleks... They were so noisy in the studio. You're there from early in the morning 'til five at night, and these damn things are shouting all the time..."

The Monster of Peladon

"I remember on 10-foot jump like a pit. Sometimes Terry Molloy, who looked after us all as well, said, 'Lis, it's not do it your-way, just think of the wonderful high you'll have!' And I was thinking, 'Who's everyone think I am, yeah, wonderful? It wasn't good news. We had to do it again and again. When you look at it on screen, it doesn't look like anything..."

Pissed off the Spiders

"I remember the really nasty time when



"This couldn't be my first and last, could it?" Death to the Daleks
Photo © BBC Video

"It started with the radio, and it was when I was doing those that I was first asked to go to the Blue Box convention. Jon said to me, 'You're an idiot not to do these, like go and promote these radio.' I thought, 'Yeah, well, I'm the latest Doctor Who companion now', so I had a new peg to hang my hat on. Add with the videos coming out, my episodes have a whole new audience now and I would be very silly to walk away from that. I would never want to walk away from it ever."

"I did do some appearances for charity when I was still in *Who*. I did some weekends with Jon and with Tom Baker, but at weekends I used to just like to go home really, and Ian [Marter, aka companion Harry Sullivan] wasn't so keen on their ethics, and I thought they were really only interested in the Doctor. I remember doing an appearance with Ian and I was wearing a big straw hat and it was a summer day and I was so bored I got a bit of sunburn and I cut the top off my hat. Ian put it all about! The Doctor Who cast also had the honour of visiting on the Backdrop distributions one year, although Lis doesn't remember the event too kindly. "It was during my break and I wanted to go away on holiday, but we all got taken to lunch at the Garrick Club - I didn't think they let women into the Garrick Club - and I was told then that they'd really like me to come because Tom had only just started. Not that it seemed to make any difference, people always seemed to know Tom. But they visited my Mum and Dad from Liverpool without my knowing, so I couldn't not do it. They were very kind to my Mum and Dad, and I had a wonderful time, but I

was a bit young and I thought it was quite strange... I remember Ian sitting with laughter because we were in the team going along the lights and we were being followed by a giant orange. 'Well, daughter,' he said, 'that is what our crew has come to, being chased by an orange!' Ian had a wonderful sense of the ridiculous, he loved all that. He used to get so excited about something that he'd rub his hands together to get it."

Lis does like to keep her professional and family lives separate. "I don't know if that's healthy, but it's the way I prefer it. I remember my dear dad, when he was alive he was the only Saden in the Liverpool phone book - it's a Devonshire name - and I got a call from him one day to say 'Liz, I've had such a nice frieze call me from Australia and I've given him your number.' I got phoned all the time - that's the reason I went co-dictionary, because I was being woken up at all these odd hours. But that sort of thing is very rare. I am recognised sometimes, but I've never had anyone be rude to me or anything. But, you know, the only damn time anyone stops me is when I look like a big from Hell - whenever I'm looking decent, no one says anything. When I went to Australia recently, I was not well on the plane and I went for a glass of water, and the steward said, 'I know that face!' I said, 'You could have said that 15 hours ago, and not tell me now?' It's weird but it's true, no one ever recognises me unless I look a real dumpy - and then everyone will say 'Oh, didn't you say to be in Doctor Who?' I have been known to deny it!"

"I used to go to my daughter Sadie's primary school one day a week to lend a hand with Mothers' Help when I could, and I saw a little lad there, about seven years old, playing at being a Dabak in the playground. I got such a shock! The teacher, dear Mrs Lowrey, said to me, 'Mr Miller, I've made you aware and they're very thrilled and would you come in and give them a little talk on it?' So I had a little anti-convention with 21, and I had these little lads going up and they were saying 'M-M-Mrs Miller, were you really Sarah Jane?' I thought 'Oh God, I do look different now!'"

"It is amazing the way it comes back to you, and in such a productive way I mean, Doctor Who is wonderful, it's good again for me, because winning in a safe background. Children hear and see such horrible things now, it's all shown in front of them, and I think there's a place for Who and for programmes like it, and it's great to see them discovering what a old hat to us. Sadie must have been about eight when I did my first convention here and she just adored the Cybermen. That's passed now, but she's got a picture of a Cyberman

for you." I miserably fell out of my chair. 'Keep the Sladen,' he said, 'but call yourself Chris. The 'dis' is for Elisabeth, and the 'Ch' for your middle name, Claire Henthle - because I'm really a loath-slade.' 'Oh,' I said, 'well I'd have to think about that. It sounded like a snake-dancer or something - but for now to have thought of that for me, oh God, it brought tears to my eyes, it really did.'

Despite her tender years, the daughter has already flirted at the fringes of the acting profession. 'Let's get this very straight,' he says firmly, when we ask if he would encourage Sarah to take to the stage full-time. 'My daughter is going to be a characterist' She doesn't like the idea, then? 'Well, I can't be upset, can I because I've done it. She'd be very aware of the pitfalls, though, and that those are two screen's parts for every eight men's, and that there are a lot of people out of work, but she's adamantly saying she's not going to be an actress, and then I get these little roles coming out. We let her do a few voice adverts in her holidays, and actually that's good for her, she gets some money to put away, but the first time I saw her sitting there with a script and the

Jon (Peterson) was just leaving and Tim (Baker) was thinking. They were doing these bubble-bath, so I was thinking my smile with Jon, having taken down to the car at five in the morning, a few hours' sleep, then do my bit with Tim. In the end I honestly couldn't remember which script I was in. Eventually I thought, Chris Barry took away my script and said, 'Don't worry, love, I'll tell you what to do.' I was doing the wrong story!"

Bobot

Jon and Tim are totally different. They are both space actors, and they approach things differently. The one, the scientist one never makes the revealing: she can never be a member one. She couldn't be because that would be wrong. What Tim allowed Sarah to do within me was to create another side to her, because he believed differently. She was used to Jon, and all of a sudden it was the same person but different, and she couldn't deal with him in the same way. So that gave me work to do with Sarah, as an actress."

The Ark in Space

"In *The Ark in Space* I really got stuck. I was supposed to be stuck in a vestibule (she'd an Ark had I was really stuck as Jon because they'd made the vest that bit) but I was nervous for me at the shoulders, and I got well and truly jammed and couldn't move forward or back. We didn't know what we were going to do, and then one of the cast, who she'd remote controlled, went round the back of the set where my role was sliding out and finished me a great speech on the bottom. I got out through that vent in double-quick time, I was told you'll see one way at getting lost, but I can't say it was painful!"

The Sontaran Experiment

"I had to sit in a big waiting a plastic supply for about four hours."

Secrets of the Daleks

"Once you've seen Doran inside the Dalek casing, and you know he's producing them, and he's even the master big cat on his pet in a bit, he can't frighten you!"

Revenge of the Cybermen

"There was one scene in which Tim and Jon Miller and I had to rush down this corridor."

A door was supposed to slide open, and we were to run into this room, there all these switches, and save the universe. This little fellow named George was supposed to slide the door open and we'd come rushing in. And we came full halt down the corridor, and I don't know how it happened but the door slipped into a garage door, up the other way. The three of us were literally all our hearts and we kept going with the scene in the wrong phase..."

Terror of the Zygons

"One I did like very much was the Last Great Monster one. I liked that script, though I don't think the meat shots at the end of the Last Great Monster were very good."

Planet of Evil

"I loved working at Ealing Studios because of the history that goes back there. They made wonderful films a long time ago, and I loved being there. Also, it was nice to go to a planet that was evil but that looked beautiful, with all these

"The only damn time anyone stops me in the street is when I look like a hag from Hell!"

and it's signed, and she's got a lovely picture of Jon at Woking Gunningage. She loved Jon as Wizard. It was funny because she didn't know much about Jon's background, about all these wonderful radio shows and everything that he did, and she came up to me one day after listening to a Wizard tape and said 'Mum, someone ought to tell Jon, he's very good with voices.' 'Oh,' I said, 'I think he knows that, darling. I think he's bothered to that.'

As always know that she wanted to do, although she didn't come from an acting background. 'My dad, bless him, was the most unsuccessful person you could imagine. But one day he came to me and said 'I've thought of a stage name

and he's put it on my head, I really liked it! She said to me the other day, 'You know, I'm not interested in television, I think I'd like to do a little more radio.' I said, 'My friend we haven't got the choice at the moment - Daddy and I would like to do a little more radio.' So it is in the back of my mind that she might turn on me and want to act, but I couldn't discourage her. I'd have to support her."

"Sadie said to a BBC2 film called Royal Celebration, about a street party thrown for Queen and Diana's wedding, and she had a wonderful scene, she was very very good in it. The viewing was the night before I was meant to go and do Dimensions in Time [1993]. Doctor Who/Children is a real charity special, which transported multiple Doctors and companion companions to a certain East London square, and they had technical problems so it turned into a very late evening. They kept bringing more food and more wine..."

Anyway, I was so ill in the morning I knew I was in trouble when I got to the make-up room and the make-up girl took one look and said, 'Oh my God! Jon wouldn't believe me, he said 'Oh, she always says she's ill.' I was sick all over the set of EastEnders, and I thought 'Oh, the only time I'm going to depict Sarah again after all these years and I get lost and feel like this!' I didn't enjoy it at all, I'm afraid. But it was in a good cause and it was better like a royal surrogates - one couldn't turn it down if everyone else was doing it - and it



wonderful flowers and jungle landscape and things. Everyone internally, anywhere I went, it was either a rubbish pig, a quarry, or a flat head...

Pyramids of Mars

"In the Egyptian story, *Pyramids of Mars*, I was once trying to run in a dress with the hem trailing on the ground in the mud all the time. I kept tripping over it, raised the dress in the end, jumping out at a window was up first, rather, with that dress billowing up around me, that led to the truth I had losing the chance to wear something pretty for a change. Instead of the usual tight leotards. Looking at them again, I now think I looked much better in dresses; the camera angles were more flattering."

The Android Invasion

"One thing that sticks out especially in filming *The Android Invasion* on a sweltering hot day in July in some woods in Berkshire. Tom had to lift me up over his shoulder to climb into a tree. My trousers were tight as a drum, and were enough, as I was jacked back over his day again in full view of the camera. I had very brightly coloured pants on that day, and I looked shocked, red Christmas party stuff. So I went and got changed in to the spare pair, because we always had two of everything in case of that sort of mishap with the costumes. When we did the shot again, the odd-thing thing happened! Still sweating, right down the back, in close-up. He and my big bottom! They weren't in third pair, and it was too hot to put a coat on or anything. So I had to spend the rest of the afternoon with my trousers flapping together with sixty plus so I couldn't sit down, and we had to reschedule the entire filming schedule so that we only did shots of me from the head for the rest of the day..."

The Brain of Morbius

"One weird thing I didn't really like was *The Brain of Morbius*... There was one scene where the monster was going for me in the laboratory. I kept saying this is really stupid, but it would have been so easy just to run away. It was never fully realised, and I just felt 'yay' in that scene. So I had somewhat of my own because it just didn't feel real."

The Seeds of Doom

"I loved all that latex snow in *The Seeds of Doom*. It was wonderful, it was done with polystyrene but no heave, and in the studio... the snow, it was down in the studio. On location it was a misery as you would cover the streets with polystyrene. I have all those and some of the flowers and berries where you're fighting your way through with wild machines. I would think very much to have had more wild machines; sometimes the gun we couldn't have those in the studio. And I loved all the shifting down through the snow and pretending to be cold when you're really hot. Instead of pretending you're warm when in fact you're freezing!"

The Manx of Manxragons

"I can remember having a great deal of trouble. We couldn't believe how I could be so inefficient after all that time which was without these amazing me. And Tom did this wonderful sort of make-



"I think we've looked at this... Sarah and the Doctor... the man in *The Seeds of Doom*"

was nice to see you and others. It was stuck together with sticky tape though, wasn't it? I don't know how anyone managed to get it all together, I mean you've got to take your hat off [production personnel: Gary [Downie] and John [Nathan-Turner], they really did an amazing job."

Liz is married to actor Brian Miller, best known to Doctor Who fans for his role in 1983's *Resurrection*. They met at the Liverpool Playhouse, where Liz went to work immediately after leaving drama school. "I left drama school a year early. I was only there for two years, and I went to work at the Liverpool Playhouse as a student on a part-time basis, and then it went to four pounds, and then eight pounds. Brian came to play Mahatma in *Twelfth Night* - you see, even then, when he was very young, he was an amazing character actor. Anyway, he came to play Mahatma and I was the assistant stage manager for that. I saw this young, scruffy-headed actor coming in and I thought, 'Oh, that's a bit nice! I was very young and I had always said 'No involvement in the theatre', but within eight months of being in the theatre, I knew what I wanted."

The Playhouse eventually closed for refurbishment, but Liz and Brian were soon able to work together again in Manchester. "Tony Colgate, who had been assistant director at Liverpool, became the assistant director at Manchester's Library Theatre, so he asked quite a few of the people who had been at Liverpool with him to join up again. I went there as an ASM, but after the first play I was put on to the acting company. Tony Colgate was the making of me, he sort of nurtured me. He was an amazing actor, the audience just loved him, but he only wanted to direct. He died very young and I think, if he hadn't, he would be someone who had made a mark today like Sir Ian McKellen. Liz's first *Doctor Who* production remained very much of that order, so maybe that's why I got on so well with Barry."

Tony assembled the most amazing company, and he gave me the most wonderful parts: *Demons in the Mind*, *Jo in a Taste of Honey*, *Mary Wren* in *The Cosmic*... Mary Wren was my all-time favourite. I adored it. David Burke came in to play Proctor, and Linda Polan - who was in *R9* and *Gargoyles* - played Proctor's wife Joan. Bob was there, and Mark Arden, Sarah Kesteven, and David Jackson who was in *Blade II*. Linda Polan

was with Pat Phoenix, Alan Browning and Peter Adams. Peter was wonderful - he'd just published the fact that he was going to Alcoholics Anonymous and Granada were not very pleased about it. He said to me, 'If you'd known me a few months ago, you would have hated me!' And it was in the days when you'd be told, 'Oh don't sit there, that's Albert Finney's chair!' I don't think it's like that now but, you know, they were the old times. I love Granada Street, it's great. When I first had Sade and I wasn't getting much sleep and I was really tired, it made me

make just how important

a half-hour programme

is for people just to

have that time when

you can sit down and

switch off, before the

stardust crying again

and before I had to do

something else. I

think it's terribly

important sometimes

to be part of entertainment

- if you don't have

radio or television, what

would you do? There'd

be more people standing

on the street but I do

think there should be more

responsibility for what's

on television. I see what

is put in front of my

daughter, and in a

way things are put

before children.



that they can mentally understand but that they aren't emotionally equipped to deal with. People say to me there shouldn't be censorship, and I don't agree at all."

With that in mind, then, how did Lu feel when Mary Whitehouse heavily criticised Doctor Who during her tenure? Not much, says the actor.

"I was all over senior EastE

would become the kind of child who could have been harmed by a cabbage filling downstairs and being squashed under someone's foot. It's in the perception of the environment and in who the child is with whom they see it, and I don't think there's any harm if they're with their Mums and Dads at home." In any case, La believes that the production team always acted responsibly. "If there was a complaint, it was never laughed at and thrown out of the door. It was evaluated and discussed quite a lot. But, basically, we could always justify what we had done. We felt there wasn't anything gratuitous, anything unbecoming at all, on that score."

When we were doing the scene in *Caracas* of the *Chaleks*, when Tom as the Doctor could have actually yeped the *Chaleks* out, he didn't just do it as written. Everything stopped in rehearsal and he said "Just a minute, let's take this seriously. Do I destroy them and then they can never do any harm to anyone, or do I actually say 'I cannot kill, I have no right to play God'?" He was actually agonising over the dialogue. That scene was terribly important to Tom, very important." Les admires Doctor Who for tackling such scenarios. "When I was a

Australia, I had some wonderful questions from university students that really made me think. I thought 'God, I didn't know there was so much in it when I did it,' and you do re-evaluate what you did and how it might have affected them."

When we ask how easy it is to fall back into the role of Sarah's late nonusers, Lin laughs and

copies. "Horribly, horribly easy! I just knew her, and I suppose I use more of me than I thought I did at the time." She finds it hard to describe her character in words. "I just know where she comes from — no, I know how she reacts more than I know where she comes from. *Neverwill* [in an acting role] you have a big character background, but I felt that Sarah really

justed just when she was on the secret trail. I was never happy with this idea of her being a journalist, because I didn't know enough about journalism and I knew that, when I was interviewed by journalists, they wouldn't like it but, actually you do as much homework as you can, I think you just pretend in a way. If you start doing a lot of theorising about what kind of journalist she is and exactly what she's written and this, that and the other, you won't play the same, because it's not about that. I don't think so, anyway. The whole thing of Doctor Who to me is that it's in a newspaper, it's as a little bubble of its own. You just play the scene for what's its worth, and you are as real as you can be, but if you try to make Doctor Who real in the same way as the *Swampy* or *The Doll*, I think - with no disrespect to those programmes - you almost downgrade it. I saw Doctor Who as a kind of comic strip thing, because I always remember the most amazing thing I got going to the cinema on Saturday mornings as a child, when they were showing *Black Riders* or *Flash Gordon* serials. I can feel the hairs going up on the back of my neck now, and that's what you want to maintain: not the idea of her being a journalist, but the feeling of that moment. To me, acting is about moments that you remember, that make something to you, that actually give you a little desire in your ego, being like."

To be concluded

like thing where he just pulled me off. It was very glover. He was mad at that activity, he couldn't -- you know, how could you not at run in and get someone off. I think he kept at the bottom and not at dragged me off. I don't know how I got off that one. We need to laugh a lot. It was very necessary. . . ."

The Head of Fear

Tim Bales says I wrote a lot of the first scene anyway. And I remember telling him that I was just going to be like the last scene on the very last scene, so I did it in the first lot of recording. I don't know if that was because they didn't want to hear, they thought, Oh well, maybe we better do make it the last scene. They got too much or something. It's so wrong, I don't know. But what did happen was, one of the scenes that was filmed in the last recording was the one with Edward, where Edward cannot get up some sort of slope. And Tim and I just had a heavy moment, we put these tapes, whether it was a mistake or freedom . . .

The last scene had way gone in the first lot of episodes—these ones sort of, I don't know what it was. There came a point, and we were always and stilling, we actually gradually let down on one patch, and then we climbed to do it again and again and again. And they were going into the box—'What are you doing on the floor?' I can remember Tim and I just in the, just walking up a slope and stilling down. It was wonderful! It was like at maybe a million, a party actually. I don't know what it was, but I was part . . .

"I did miss him. And I hope, you know, he missed me. It was the end of something that had actually worked very well."

KS and Company: A Girl's Best Friend

John McEwan (on Turner) said, "I have this idea. A girl from Doctor Who comes and never has a serious sex scene. Would you like to be one without the Doctor?" Well, that's a very difficult because the audience always believes of the Doctor. I mean, she can't make him handsome. I think that just would be bad timing. It's about the Doctor, the programme. "Well," I said, "would this woman? 'Lil," he said, "I'll get the scriptwriters on you. They know you as an actress, they know you on South London. It will be written specially for you." Well, I thought, "Wonderful." The script came. I opened the script, and I read, "Lil, I spent nine days looking, she drove. I don't see any of that. And that was written for me..." I showed John the script, and he said, "You can do it. The script was written for me, and you can do it. You might have a funny good time with this, and you might have a bit of a laugh at the script, but anyway, it's his. It's okay. And that's what it should be, because if we don't make it, you don't make it."

The Five Doctors

"I don't know how the director ever got me to perform. We used to have song in little handsets and giggle all the time. We are very professional, but it was just amazing coming together, after so long. I miss, Jim [Portman] and I worked very well together, and we're the greatest at friends, but no one will continue because we go different ways. But he come back to that we like this we'd never come away. All at a meeting we met on top of a little quarry. We said, 'Hello, Graham', 'Hello, Sarah', and it was all go again."

Shelf Life

DOCTOR WHO: THE MISSING ADVENTURES THE WELL-MANNERED WAR

Featuring The Fourth Doctor, Romana and K9
Author Gareth Roberts RRP £4.99
Available 18 April 1997 ISBN 0 425 23506 5

I'm not surprised at all that Gareth Roberts' name should appear on the cover of Virgin's first *Missing Adventures*. Although statistician Christopher Bulis has been perhaps more adept than he at assimilating the modes of diverse periods of Doctor Who, Gareth has, by speaking in one particular era, demonstrated an unsurpassed joy in celebrating the programme. In his last shout, the author not only reunites his dream team, but brings back Melrose, Erwood Stokes, the rotund and comic relief from the *Romance of Crime*, and the Chelonians, the alien race he created in his *New Adventures*, hinting that *The Well-Mannered War* is a fusion of his two contrasting styles.

This did give me cause for

concern – which gives the opposite message that this is a deliberate patchwork of the television series, right down to the quirks of its production. Both forms are acceptable and enjoyable, but Gareth does patches for better.

At first *The Well-Mannered War* seems to be simply another 'phony war' story, like the *Amalgamation Factor* (and follows on rather too closely from this year's smiley-themed *M4: A*

Doors of Death). Humans and Chelonians are poised (or rather relaxed) in conflict over a small and worthless planet, no shot has been fired for hundreds of years. The book soon asserts its uniqueness, nevertheless, there is a general election imminent on the human side. An unmistakable allegory for the current state of British politics ensues, complete with paranoid leaders who fret in their offices, a civil service comprising lethargic archbishops, and office machinery with a mind of its own. The book seems at times to be more an homage to the work of SF author Philip K. Dick than to that of Doctor Who producer Graham

quarant of the way through. Or so we seem led to believe – there's an even fuller explanation near the end, which is even more rewarding. By saving the best 'if test, Gareth assures that the *Missing Adventures* have ended on a high. And, for good measure, he's even repaid the "CRANGING FACE OF DOCTOR WHO" forehead from the old Target novelisations.

THE NEW ADVENTURES THE DYING DAYS

Featuring The Eighth Doctor, Bernice and the Brigadier. Author Lance Parkin RRP £4.99
Available 18 April 1997 ISBN 0 425 23504 9

The Well-Mannered War may address the British general election forthcoming at the time of writing, but Virgin's first BBC-licensed *New Adventures* achieves an unprecedented degree of topicality for the series by actually including it. Maybe, by the time you read *The Dying Days*, you'll be able to visualise John Major or Tony Blair as the unnamed recently elected premier, but I had to make do with an uncertainty-prone "Schrodinger's Prime Minister". I can't envy the vector, should the prophecies within the book bear fruit.

The novel's Intel perspective is telling: it opens with Bernice Summerfield awaiting the Doctor's arrival at his occasional home on Earth, the house at Allen Road. We see the new look Doctor in his new look TARDIS through her eyes, rather than the other way around, completely apt, given that regular readers will know Bernice far better. I must confess my personal prejudices here, and confess that I welcomed the new Doctor running around London with Bernice and the Brigadier rather more readily than when seeing him doing the same in San Francisco with Grace and Chang Lee. This isn't just due to a Doctor Who fan's small 'I' conservatism, but because the series has evolved most successfully when placing its movers alongside the status quo – as here – rather than displacing or ignoring it.

And what a lot of status quo there is for Doctor Who, especially when set in present-day Britain. Only that arch-revolutionist of history, Lance Parkin, could take so much that has been established in broadcast and printed Doctor Who, and place it on the page so consistently. Miss for reference, has simultaneously been popularised by the late Watson, deserved love for the voting *Amalgamation of Death*, and is in our own rather more mundane real world, a stress mark added only by the American *Memor and Viking* editions. Here, all three versions coexist in the suggest of the book's breathtaking mergings of the fictional and the actual.

The memorable image that illustrates this – and there are plenty, in an unusually lush, time story – is a two TV broadcast from Mission Control before the first British manned landing on the Red Planet since the Mars Probe of the seventies (or The



Gareth ensures that the Missing Adventures have ended on a high.

concern. Gareth's *Missing Adventures* are enjoyable because it is so easy to imagine familiar performers speaking his lines. Had the work has already been done by the masters of Doctor Who, the television series. However, working from a palette of his own, he merely achieves an odd blend of spoof science-fiction and juvenile adventure. Cynically, that description could fit Doctor Who as a whole, but his *New Adventures* lacked the warmth that made the TV series so comfortable.

The Well-Mannered War, then, is a half-and-half compromise, except a scenario like that of *Tragedy Day*, but explored by the Doctor and Romana of *The English Way of Death*, and you won't be disappointed. The dichotomy of style (if you will) continues throughout, I thought I had come upon a misprint when I read that the Doctor "put the cup of tea in his pocket" – however, 15 pages later, he reaches into a pocket for the cup of tea stored there. This clearly signals to the reader that the writer considers his work to be a fantasy in its own right and unwatchable on television. Yet, later on we read: "Stokes made a fist and slammed it against the wall, which wobbled. The place might as well be made out of

Wilsons – despite K9's grabbing the flashlight as he stands for election.

Doctor Who has always sustained narrative interest by first establishing the improbable and then, after a process of investigation, explaining the former rationally. *The Well-Mannered War* manages to improve on this worthy principle by piling a denouement, which offers an apparently complete explanation for this curious statement, about these

Haven't I Seen You On The Telly?

Many Virgin authors have been keen to let us know what they watch apart from Doctor Who. This month's *The Well-Mannered War*, for instance, mentions the Thargon-Samen War, which will be instantly recognisable to science fiction followers of Thames Television's wonderfully silly children's SF series, *The Tomorrow People*. Gareth appears to enjoy *Coronation Street*, too, when Gurdy Widdie had a star named after his wife Rachel, little did he know there would be a planet orbiting it, Rakellwiddie 5, as mentioned in *The Romance of Crime*. And *The Politics* features a 17th-century Mosaic judge whose members' obsession with all things quadrilateral can only make them precursors to the Street's own Square Dealers.



Lance's story is a breathtaking merging of the fictional and the factual.

Ambassadors of Death: The puns are chosen are the very real Patrick Moore (and the fictional Professor Quatermass) himself no stranger to threats from Moors and only tangentially real in Doctor Who (of course) of the Quatermass. The venue also hosts a cocktail party where layers of

reality side entertainingly real account Professor Richard Dawkins is there with his wife, who perfectly resembles Romana's second incarnation - she being actress Lalla Ward. She wouldn't look too out of place one Professor Geoffrey Hoyt is also in store, being the fictional character played by Tom Baker in the TV hospital drama Medics.

It's not all confounding, of course; there's a story and, for the first two-thirds, it's a thoroughly amusing one. Best summed up as political TV drama House of Cards meets Independence Day UK. I've forgotten precisely how Lance introduces Machiavellian Science Minister Lord Winchester - because any such description was swiftly and utterly obliterated by the invocation

of the spectre of actor Ian Richardson playing House of Cards anti-hero the Rt Hon Francis Urquhart. Like Urquhart a manipulation of journalist Mattie Storm in that sense, Winchester later looks lovely hacketts Cui Bough

— whose unforgettable nomenclature is no doubt drawn from novelist Evelyn Waugh whose Scoop likewise parodies various political chthonians, but also ensures that The Dying Days acquires Jeff Wayne's The Way of the Wizard concept album as its soundtrack. The Dying Days scintillates early on when concentrating on such interplanetary Whistral corruption yet takes a little later, as the author realises he has an (incoming of Giotto) (yes, just Britain, not the whole world) by some too Vienna to resolve.

In contrast, this is a very stylised New Adventure to end the series, especially when compared to the gloomier style that has predominated over the past year. Yet it also exercises perfectly the range's ability to actually expand Doctor Who and make its legend bigger the two most familiar protagonists here being Bernice, the



Talking Books Lance Parkin

The author of The Dying Days on writing for the Eighth Doctor...

On loss

"I don't want to be distracted by the ephemerality - the passing, seeing little people's souls, the half-human question - so I concentrated on what this Doctor was like as a person."



On planning

"His main character is his spontaneity - a complete contrast to his predecessor. The Doctor doesn't need to plan anything because he is capable of brilliant improvisation."

On character

"In many ways the Doctor is like a precocious child he sees everything as fresh. His openness, mood swings and is pedantically polite."

On history

"One thing he doesn't get a chance to do in the TV Movie, but he most certainly does do in The Dying Days - show death - in the face of danger, the ability to stare death in the face without blinking."

New Adventures: most successful creation, whose own adventures begin next month, and the Eighth Doctor a television character who has been nurtured and developed without being compromised in any way. Being creative within an existing framework is the difficult task facing of Doctor Who writers, and Lance Parkin here makes it look deceptively easy.

Shell Life is targeted to succumb to compose an elegy for Virgin's New and Missing Adventures, but will simply make do with a toast: in grand Doctor Who style, this is also a new beginning. Here's to the future!



The Web Planet

DWM's occasional look at Doctor Who on-line.

Shell Life can't possibly begin to provide a comprehensive review of the myriad Doctor Who-related World Wide Web pages out there, but will occasionally take an electronic eye to what's materialising on-line. If you find, or maintain a site that you think we should mention, do let us know about it either by post to the editorial address, or by e-mail to doctorwho@marzmag.dorset.co.uk. Here's a random selection to be going on with.

• For an intelligent discussion of Doctor Who as it stands now, take a look at *Strands That Bind* at <http://www.mech.gia.ac.uk/~allists/tandis/who.htm>. If hard information is more your thing (specifically, if you'd like to know so much about the TARDIS that you'll be able to build one), visit the disturbingly serious TARDIS Resource Archive at <http://www.tardis.ed.ac.uk/~abn/tardis.html>.

• There are some tantalising photos from Galaxy 4 (some of which are shown here) at <http://www.geocities.com/Area51/2884/GALA.htm> and what better way to demonstrate real-time sound over the net than by sampling Doctor Who in RealAudio 3.0 at <http://members.aol.com/taunick71/ta.htm>.

• I detect that Virgin's *New and Missing Adventures* authors use their computers for more than just writing. Games titles *Civilisation* and *Sim City 2000* have inspired parts of both this month's books, and Steve Lyons' *Killing Ground* owes a huge debt to gorey 3D shoot-'em-up *Doom*. *Doom* II can be made even more addictive by visiting <http://www.creemil.com.au/~brockhwa/dwdsom2.htm> where there are downloadable files to substitute *Doom*'s various Casodemons, Lost Souls and Barons of Hell for Doctor Who monsters. Just remember to eat and sleep between all that excitement.





Terry Nation and Tony Baker's
Radio Times photocall

In Production

Late in 1973, Terry Nation, the Daleks' creator, started to consider a Dalek storyline for *Doctor Who*'s twelfth season. After discussions with both producer Barry Letts and script editor Terrance Dicks, Nation developed a story outline which would fit the production team to reuse too many elements from earlier Dalek serials. Instead, Letts suggested to Nation he investigate the Daleks' origins – an area the series had not yet explored. Nation was delighted by the idea: incoming script editor Robert Holmes was less keen on the Daleks, preferring to develop stories featuring new enemies, but Letts' enthusiasm prevailed, and discussions with Nation, Holmes found the storyline strengthened by plot strands which dealt with genetics and the misuse of scientific development. Letts' input was among his last work as producer of *Doctor Who*.

Nation's storyline, *Daleks – Genesis of Terror*, although structurally very close to the eventual serial, bore several differences. At the start of the story, "The Daleks is in Lunbo – it materialises in a garden where a Time Lord [is] waiting for De Who". The Time Lord gives the Doctor, Harry and Sarah a "time bracket" to transport them to Skaro (Nation's use of this as a plot device to keep the characters in the adventure was also to his use of the TARDIS' fluid link in the first Dalek serial). During Episode 1, the Doctor and Harry are questioned first by Karnov, and then by General Gornier (the two characters would eventually merge to become simply Karnov). The mutants were "people suffering from radiation effects of old atomic wars" and had "an animal shape". The abortive escape attempt by the Doctor and Harry was a later addition. Karnov sat "in a wheelchair" and was "almost a machine himself". The Kaleds – an assignment, as the Doctor points out in the script – were now the Daleks' ancestors.

Sarah (left) with the Daleks and Harry (right) in the TARDIS



The Episode 2 storyline referred to Sarah being imprisoned with Moros, apparently a second Muto at the ruins with Sevyn. The Thal without was defined as a nuclear one, and the cliffhanger was different: "Sarah and Sevyn are marooned on

the scaffolding of the rocket. De Who and Harry are escaping through an air duct when they meet a huge monster". At the start of Episode 3, "De Who and Harry overcome the monster" and, in Command HQ, encounter Gornier once more. In the rocket skin, meanwhile, "Sarah is becoming ill from radiation" (an undeveloped story strand). Episode 3 ended after the destruction of the Thal City. The Doctor believes that Harry and Sarah have also perished, elsewhere, Davros has Karnov imprisoned.

Episode 4's storyline indicated that Betan was originally inside. Returning through the cave to the Main Lab, the Doctor's party "come into contact with a huge creature which stings the Dr". Here, the episode concluded with the Doctor, unable to bear the torture of his companions, agreeing to tell Davros of the Daleks' future. In Episode 5's climax, Harry rushes into the incubator room "to find the Dr covered in a liquid, he pulls him out into the corridor but he appears unharmed". Worried about the morality of destroying the Daleks over the "Din full of indecision". In the final episode's outline, on learning that the Doctor's party have escaped from his office, Davros sends the Daleks to kill them.

All six scripts were commissioned on Monday 1 April 1974. Nation was set a target delivery date of Sunday 14 July. *Genesis of the Daleks* would become the writer's favourite *Doctor Who* story. Studying the influences upon his 1963 conception of the Daleks, he now realised that they were an embodiment of Hitler's totalitarian Nazi regime, hence the Kaled elite run by Davros in *Genesis of the Daleks*. Nation was also horrified by the concept that only a select elite might survive if global warfare erupted.

The notion of World War One trench warfare being fought with space-age weaponry was drawn from Nation's memories of William Cannan Merrivale's 1936 movie *Things to Come*, itself based on HG Wells' 1933 novel *The Shape of Things to Come*. The film posited a future war where technological advances ran dry, although the populace had gone back to basics, the rules were pinning their hopes on building a huge spaceship to colonise the stars. At the time, survival after a major disaster was an interest of Nation's, since 1973, he had been developing a BBC series which followed the progress of a small number of people in a world decimated by the outbreak of disease. The series, *Survivors*, was produced and broadcast almost in parallel with *Genesis of the Daleks*.

The Kaled soldiers in the trench "are all very young. Fifteen or sixteen years old", General Karnov was described as a "young officer of about

SCRIPTING DAVROS

Nation saw Davros as an intermediate stage between the Kaleds and the Daleks. Davros could think in a human fashion, and consequently speak in free dialogue than his creations. Nation treated his appearance carefully in the script for Part Two. "Davros is contained in a specially constructed self-powered wheel chair. It has an antenna to the base of a Dalek. Davros himself is a masterpiece of mechanical engineering. His chair is a complete life-support system for the ancient creature. A forced mecha-

phre and amplifier create the voice he no longer has (his sound is not unlike the voice of a Dalek). A miniature H and L machine keeps his heart and lungs functioning. A single lens over his forehead replaces his sightless eyes. Little can be seen of his face. Tubes and electrodes attached to what does show. The upper part of his body is contained in a harness from which great complexity of wires and tubes emerge. The only

really human feature he requires at Davros is an ancient wireless hand that plays across the switch-packed surface of the control panel that stretches across the front of the chair". Seeing that Davros was a good character, Nation was careful not to repeat the mistake he'd made in 1962 – killing the Daleks off in their first serial – and specified that Davros' demise should not be shown. The intention (being was that there should be some indication that he might have survived,



SCRIPTING DALEK ORIGINS

Crafting the Daleks' origins, Nation attempted not to contradict too much established in his original 1963 serial regarding the testis-like war on Skaro between the Daleks' sunkened forerunners (beasties and philosophers named Dals) and the warrior Thals. These events took place 500 years before the first televised Dalek story, by which time the Daleks' ancestors had withdrawn to their city in machines powered by static electricity. This was developed in 1965 in TV Century 21 comic strip *The Daleks*, as told by writers David Whitaker (Doctor Who's original story editor, and Alan Fennell, the short, blue-skinned Daleks on the continent of Dalekar manufacture a neutron bomb to destroy the tall, peaceful Thals of Davos. However, a meteorite storm deflates the bomb, destroying the Daleks. Two years later, Dalek scientist Travelling – the inventor of a robotic war machine – and war minister Zulkan emerge from a shelter to find the war machine now housing a Dalek mutation. In *The Dalek Planetbook* and *Space-Traavellers Guide* (also 1965) Nation described the Thals as great swordsmen, and dated the Travelling Carlin Dalek creation to 2023. The 1,000-year war was again referred to by Nation and Brian Ashtan in *The Dalek Dalek Space Book* (published 1966) in 1973 for the Radio Times' Doctor Who tenth anniversary special, *Nation penned a short story We Are The Daleks*, which suggested that the Daleks were created on the planet Arcton by a scientific expedition from Halidon who captured some of mankind's primitive ancestors and accelerated their evolution, consequently humanity itself became the Daleks.

righters". Of the remaining Kaleds, Ronson was "a man in his late forties" – and Morgan was also referred to as "Morgan" on occasion. Nation wanted to keep the marks' true appearance hidden, commenting in the Part Two script: "At all times, means try to conceal their awful deformities with wrappings of any kind. We must never know what they look like". In the televised version, the marks were humanoids in ragged clothing, Seven walked with a pronounced limp.

Nation's description of Davos' first "mistake three times audience" indicated: "The Daleks must be more primitive. Less well equipped. There is no mistaking that it is a Dalek even

though it has no actual arm. Its movements are slow and clumsy. Fumbling". In Part Two, when the same mark appears in the Kaled laboratory, he noted: "The primitive Dalek goes into the room. It has no weapon or arm. It appears to be a 'tummy' model".

Genesis of the Daleks was still being written when Philip Hinchcliffe took over as the serial's producer in the spring of 1974. Nation's draft script arrived at around this time. Hinchcliffe was not keen to do a Dalek serial, he felt they lacked menace. To overcome his fear of the story dangling over its six episodes, he was determined to make a drama that would appeal to both adults and children. Nation had delivered Part One to four by early June; Part Five was delivered on Wednesday 19 June, and Part Six on Friday 19 July. The scripts were accepted on Monday 22 July.

The broadcast version differed from the scripts in several places. Originally, on meeting the Time Lord, the Doctor starts to say, "But I haven't set the Tardis's time-dial compensators! If the dials I won't be able to..." The callings out to Parts Four and Five were still in different places – and the Doctor's predicament was outlined in more detail for the latter: "His body from head to toe covered in the viscous fluid, its texture flowing like liquid rubber" (Sarah later comments that this must be what the Dalek costumes feel like). The episode still ended with the Doctor agonising over his decision to wipe out the Daleks: "But do I have that right?"

In Part Five, the Doctor's recollections of (future) Dalek defeats referred to Nation's 1964 serial, *The Dalek Invasion of Earth* (although the date was given as the year 2000, rather than the late 21st century as established in both the earlier serial and Nation's 1965 *The Daleks' Master Plan*). Continuity references to more recent stories included remarks about the transient beam which the Doctor's party are using at the start of the serial (linking to the previous serial, *The Jonikman Experiment*), events on Nervia (shown in *The Ark in Space*), and even comments comparing Davos' fate to Thurdank (from *Ashes*).

To direct the serial in the manner that he wanted, Hinchcliffe sought the experienced David Maloney, who had then directed Doctor Who in 1968, when he'd helmed *The Mind Boggler*; his most recent serial had been 1973's *Planet of the Daleks*, so he was aware of the practicalities involved in the realisation of the Doctor's greatest enemies. In the cinema, Maloney had worked on *The Witch's Daughter*, *Seffy, Seffy, Take Five* and *Z Cars*; he was reluctant to direct a standard Doctor Who adventure, but Hinchcliffe promised him a particularly good script. Maloney enjoyed the prospect immensely, establishing a rapport with the show's new star, Tom Baker, whom he found fresh and inventive. (Baker, however, had no great love of the Daleks – and, after meeting at a photocall to promote the story, a bond between he and Nation failed to form.) One change which Maloney made very early on was to the opening scene: the director found the planned garden setting too pastoral

and rewrote it to open instead on a brutal massacre at the wasteland. Nation disliked this.

Jonathan Maloney as the serial's designer was David Spode, this being his actor Doctor Who credit, visual effects, meanwhile, were supervised by Peter Day, who had overseen many serials since *The Evil of the Daleks*. Costumes were designed by Barbara Kidd, who had worked on several stories under Ashtan as Spide. Make-up supervisor Sylvia James had worked on many Doctor Who serials as far back as 1967's *The Abominable Snowman*.

Having encountered problems on location for *Planet of the Daleks*, Maloney ensured that scenes

Barry Letts' input was among his last work as producer of Doctor Who

showing the Daleks at the edge of the wasteland were recorded in studio. After some rehearsals starting circa Thursday 2 January, location shooting on Britain film commenced on Monday 4 at the no-intended Bechworth Quarry in Surrey; the location doubled for Skaro throughout Part One. Cast members required included the regular team of Tom Baker, Elisabeth Sladen and Ian Marter, plus John Partridge-Roberts, whom Maloney had worked with on *Woodstock*, as the lone Time Lord. Partridge-Roberts performed his only scene on film. Screen shot on the first day included the Doctor's meeting with the Time Lord, and other early sequences such as the examination of the dead Thal soldier – originally a Kaled (beside the corpse was a pump Drakow weapon made in 1965 for *Galaxy 4*). For the Time Lord material, Maloney was inspired by *King Lear* (1971) and *The Seventh Seal*, in

FILMING 'EALING STUDIOS'

Monday 12 and Tuesday 14 January were spent at the BBC Television Film Studios at Ealing where Stage 2 housed the Thal Rocket Site set: a section of scaffolding and the remains of the rocket. The filmed sequences included action and stunt sequences bridging Parts Two and Three which would have been difficult to co-ordinate in a recording studio (for which Nation had originally written them). Sladen was the only regular required at Ealing, and posed for a photocall on the quarry set with Stephen Rea (Thal leader Severn). Fatchley had featured regularly in both *United* and *Z Cars* and would go on to feature in *The*

ITV After. Also cast, as a Thal Soldier, was Hilary Minster (later of *Widow* Alley) whom Maloney had cast as the Thal Warlord in *Planet of the Daleks*. Alan Chivers and Terry Walsh doubled Kaled and Niblo prisoners in stunt falls from the scaffolding while musician Max Factor (who had played various small roles since *The Ambassadors of Death*) was a Thal soldier. Walsh recalls that Tracey Eddowes, the stuntwoman he had tried to double Sladen in the film, which would compare the Part Two cliffhanger only to about eight feet some (later) and a metres. Sladen had already dropped her left leg in rehearsal.



PETER MILLS NYDER

talk to Peter Mills

Guests of the Dabbs actor Peter Mills commenced his stage career at Birmingham's repertory theatre in 1962, and subsequently enjoyed several residential seasons at the Liverpool Playhouse, stages at Northampton and Lincoln also beckoned, as did television work.

Later in 1969, Mills was offered the role of doomed Wenley Moor head Doctor Lawrence in *Doctor Who* and the Silurians; he was already acquainted with the serial's director, Timothy Combe, via a mutual friend in Mills' tennis partner, Ruth Gale, now an acclaimed BBC drama producer. In the serial, his character met a guinea pig and, falling victim to a pernicious Silurian plague. "I don't want to be reminded of that," grins Mills now. "They showed it at a convention year or two back, on a massive screen over the stage. I always hide when I'm on, because I'm scared of melodrama being hammy. I can't leave melodrama alone – if someone offers it to me, I go for it. And trying to strangle Nick Courtney [the Brigadier] was fairly dramatic when I was dying of some disgusting skin disease."

Thus Mills' 30-year association with *Doctor Who* began. Four years later, Mills rejoined the Pertwee era team for Season Eleven's *Invasion of the Dinosaurs*, in which he found himself cast as another scientist, Professor Whitaker. Was he particularly adept at playing men in white coats? "Maybe. Thank God I did play scientists, because although they are slightly fluffy and have a dangerous quality, they're not also people to death every five seconds. They were just seriously shady. I find that people who are overly single-minded can be slightly dangerous. I don't like destiny, and those people who because they are good at their job think everybody else is wrong. That's dangerous. I think Whitaker had that cold quality – highly ambitious and egotistical, highly clever. In fact, He would have followed Hitler had he been born in Germany at the beginning of the century."

"It's interesting, because in Professor Whitaker, I can see the embryonic Nyder. There was just a hint of that manner. In one scene I was in my laboratory monitoring these dinosaurs, and Martin Jarvis [Butler] asked me something. The camera gave me a lovely close-up, and my face was completely cold and dispassionate. I don't know where that quality came from – I'm not like that in my private life!"

The following year, Mills was back on the

Doctor Who set, playing Davros' henchman, Nyder, in *Genesis of the Daleks*. "It's 20 years since it was recorded, and I've had enough feedback at 30-something conventions to know how popular Nyder and Davros were. Some fans can quote the script at me. That was disconcerting at first, but I'm used to it now. The late and very much-missed Michael Wisher and I acted a bit of it at a convention once. It was a performance called *The Trial of Davros*, and Nyder was called as a witness. We dressed up in reasonable facsimiles of our costumes, and the make-up on Michael Wisher was damn good. But then again, I don't really like clogging up the past. I like moving on."

"Tom Baker was another hugely talented actor going his own direction with *Doctor Who*. Because he was so talented, and a man of intellect and skill, it was bound to be an interesting direction. He had a wicked – in the nicest sense of the word – smile which he beamed at people quite often, and I believe he added a lot of human touches to his stories. I'm very sorry I've never worked with him again, and similarly [director] David Maloney. I believe he is largely to thank for one of the top stories in *Doctor Who*'s annals."

1983 brought Jon Pertwee's *Doctor* to radio courtesy Radio 5 serial *The Paradise of Death* – and Mills back to *Doctor Who*, thrilled to find himself reunited with old friends. "I was invited by Barry Letts, the writer, to join in. *Genesis of the Daleks* was repeated at the time Barry was writing the script, and he saw it and said, 'Oh gawd, not him again!' He thought I would be right for Tregear, who was a gorgeous nutcase. The serial turned out to be one of the joys of my professional life, because it was a major reunion for me – Pertwee, Nick Courtney, Liz Sladen, and my late friend from the Royal Shakespeare Company, Harold Innocent."

These days, Mills is just as happy in his new vocations as a jazz singer. He still has an acting agent and does occasional work, such as in the 1992 Colin Baker-starring "Stranger" video, *More Than A Messiah*, but is content to look back on his *Doctor Who* role with great affection. "I can't define what was special about *Doctor Who*," he says now. "I can only be grateful."



which the dark figure of Death is challenged to a game of chess by a knight; the dark monk-like figure given to franklin sublimity was a direct homage. Fades achieved later in editing allowed the Doctor to appear from the mist. Visual effects supplied the explosive burning, and company flighty supervised the use of black ammunition on the serial. The regular cast wore costumes from

The Northern Experiment, which had been recorded in the September and October of 1974.

On Tuesday 7, filming encompassed the land-nurse sequence. Shooting on Wednesday 8 continued through to the scenes of the three battles approaching the Kaled trenches, the establishing shot of the Kaled dome model was also scheduled for this. Scheduled for Thursday 9 January were scenes involving extra, starting with the opening sequence wherein soldiers are sent to be cut down in slow motion, stuntmen Alan Chantz and Tony Walsh featured as soldiers in the action sequences, which included the Pan One sequence of the Doctor and Harry. Also shot were the two sequences wherein Sarah is stalked by the mutineer. Tuesday 10 was a stand-by day to pickup any extra shots at the quarry. Filming of the Thal Rocket Site scenes took place at Ealing on Monday 11 and Tuesday 14 January.

A small amount of model filming – the establishing shot of the Kaled

Dome and its destruction – was necessary. The dome was a wire frame supported by rods through the bottom of a miniature landscape; when small explosive charges were detonated, the rods were pulled down to make the prop collapse.

Rethenals for the first studio session began at North Acton on Saturday 16 January; several of the guest cast had appeared in *Doctor Who* before, notably Michael Wisher, the actor playing Davros. Wisher had previously appeared in *The Ambassadors of Death*, *Terror of the Autons*, *Carroll of Monsters*, *Avengers of the Cybernet* and had performed Dalek Voices in *Resurrection of Sheer*, *Planet of the Daleks* and *Death in the Daleks*. Aware that he would be marked and in a wheelchair, Wisher prepared for the role during rehearsals by writing a paper bag on his hand and sitting in an ordinary chair; this helped Wisher to perfect the performance with voice alone and no facial expression. The actor based Davros' tones on those of Bertrand Russell, the philosopher and mathematician who had advocated both atomic bombardment of Russia in 1959 and the use of the atom bomb to win World War Two, but by 1949 had become a champion of nuclear disarmament.



Captured by the British



Dennis Chinnery, cast as Channay, had been Albert C. Richardson in 1965's *The Chase*. Also in the cast were Guy Siner, who'd become another 'Ally' Ally regular, and James Gerbalt, who had featured in *The Gunpowder Plot*.

The first two-day recording session, on Monday 27 and Tuesday 28 January in Studio TC1 at Television Centre, centred mainly on Parts One and Two, recording was scheduled for between 7.30 and 10pm. Part One was recorded on the Monday, followed by the two Part Three Command HQ scenes involving Morgan and the Kaled councilors to avoid erecting the set again a fortnight later. In the trench set, visual effects set up flash charges to convey the impression of the barrage; green lighting, combined with dry ice, was used for the gun attack. An electric car transporter moved the Doctor and Harry from the trench command post to Command HQ. In the subsequent scene, the Doctor lost his overcoat.

The Dalek prop seen in the first episode had no necker arm, and was one of three original scales Dalek costumes, repainted from its silver Death to the Daleks livery to the 'gun-metal' grey of Planet of the Daleks. A CSG-affiliated blue streak would be seen to pass from the gun, as per tradition, a 'negative' picture effect was shown over its target. Maloney needed every minute of his studio time – and the Doctor scene had to be self-contained in one go with no retakes.

The following night, Tuesday 28 January, was mostly spent recording Part Two – but scenes set at the rocket silo and the cave during – and continued with the Part Four scenes in both the detention room and the corridor/butade it, again to save rebuilding the sets. Taping began with the scenes on the 'shattered wall' set, followed by the

scenes at the bunker check point, where the Kaled Dome model was placed on a yellow CSG screen. For the scenes involving Davros and the test Daleks in the bunker laboratory, Walter pre-recorded one line of Dalek dialogue, which was then played back into studio.

Recording continued with scenes showing the prisoners in the Thal Cell. Walsh played the radiation-suited Thal Guard in the staged fight. Next came the scenes showing the Doctor, Harry and Ronson in the detention room and corridor corridor, the interior of the incubation area was indicated by a green light playing over the olive of the inspection hatch through which the Doctor and Harry peered. Part Two's recording concluded with the scenes showing the guard recovering in the Thal Cell; inserts of the rocket model were dropped into the film sequence as it was transferred, ending on a freeze-frame shot of Sarah falling from the gantry. The rocket model, constructed by Day, was a reworking of his *Recovery* rocket from *The Ambassadors of Death*. The Part Four pre-recordings which followed were the last scenes of the series.

Several new cast members joined rehearsals for

Philip Hinchcliffe was not keen to do a Dalek serial

the second studio session: Tom Georgeon, later to star in both *The Days from the Blackfaff* and *Between the Laws*, played Karrell, Cy Tovey had been a Dalek operator since *Prosser in Space*; Keith Ashley, the third Dalek operator, got his first credited role on the show, having been a regular extra since *The Savages*, and the Dalek voices were performed by Roy Skelton, which provided the same on both *The Fall of the Daleks* and *Planet of the Daleks*.

The second recording block took place in TC1 on Monday 10 and Tuesday 11 February; by this time it had decided to drop the overly 'Nazi' symbolism of Nyder's Iron Cross (after Part Two, it appears only in Part Four's detention room scene). The first evening's recording was largely for Part Three, starting with the film transfer of the escape sequence, again during which shots of the model rocket were inserted. The remainder of the episode was then recorded, but the pre-recorded scenes at Command HQ and the intended last four scenes, which showed the Kaled dome being destroyed. Visual effects provided the 'giant claw' crashes in the cave set. The two other evening sessions



EDITING

In editing a scene set at Command HQ was deleted from Part One as Nyder studies the Doctor's belongings. Nyder reports that the escapees have been recaptured. Nyder reports that Raven is usually inefficient at keeping the ship up to date – the idea that otherwise had taken a thousand yards in sector seventeen. Part Two had no repeat from Part One and scenes showing the Kaled guard recovering were re-recorded. Part Four was found to run short, and so the intended climax in Part Three (Davros' 'The ultimate conqueror of the universe, the Daleks!') was moved forward into Part Four. Part Three ran short, so it gained material from Part Five. The CSG shot of the travellers in the time ring based during sessions for *Resurrection of the Cybermen* was edited in at the end, the Doctor's deleted voice played over this.

Dalek costumes were now used. An electric trolley cart moved the 'dastons, explosive' about on the Rocket Silo set, now rebuilt from taking. One Thal Dome corridor set was built with a raised floor to permit Baker and Minter to emerge from a 'module door' set within it, and the launch room in the Thal Dome had a large blue CSG screen on one wall. A recording pause was scheduled for after the scene in which the Doctor and Harry attacked two Thal guards (strummers Danny Powell and Jon Dowdell) so that Baker and Minter could do the Thal uniforms. For the scene showing the Doctor withstanding on the electrified fence, blue cradles of energy from a spark generator were laid over shots of the Doctor's hands. Post-recording for Part Two then took place – being the scenes in the Rocket Silo, and that in the ducting in which the Doctor and Harry see the 'Thing' – a costume which used the back of an Ice Warrior body shell – crowd post.

On Tuesday 11 February, recording continued with the planned end of Part Three scenes set in the launch room and the bunker

DESIGN AND MAKE-UP LAUREN

Dave's wheelchair constructed by Peter Day was based on the skirt section of a Dalek and included rows of fluted metal mesh on its control panel. The mask worn by Walter was made by visual effects designer and sculptor John Friedlander. Hinchcliffe had suggested basing Davros' appearance on that of the bulldozer-headed, green-skinned evil genius, the Melcon, who'd appeared in the last *Dave* strips in

Eight comic during the 1960s and 1970s. Friedlander created the mask before Walter had been cast, but into the mask was a blue light bulb – David 'Third Eye' – which was to be inserted to pulse on and off (however, the mechanism broke down during some of the later episodes and was not always required). In studio, Walter's voice was passed through a ring modulator to make it sound more like a Dalek.



VIEWER REACTION AND CRITICISM

Viewing figures and appreciation scores were good, although the audience was down slightly on both *The Ark in Space* and *The Godwin Experiment*. First reaction was variable, on Monday 10 March the *Daily Mail's* Shaun Usher commented on how reassuring the return of the Daleks was, but most remarks concerned the serial's alleged graphic violence. Mary Whitehouse, of the National Viewers and Listeners Association, complained about the opening slow-motion massacre, when speaking to Robert Herdcastle on Radio 4 some time later. Nation agreed that these "elements of visual brutality" now make the programme unsuitable for his two children (although he greatly admired Maloney's direction). By Thursday 27 March Whitehouse had declared that "Doctor Who has turned into its time-bustling for kids" condensing the images of poison gas, Nan stormtroopers and genetic experiments, she related to Lord Avebury, then chairman of a committee on the future of broadcasting, that the programme should not be shown before 9pm. A few weeks later, in the letters pages of *Radio Times*, Neil Duddington described *Part One* as "brutal, violent and revolting". Herdcastle replied that it was up to parents to decide children's viewing and he only included violence which children could not copy.



laboratory, running through into *Part Four*, which was largely taped as sequence.

The model film of the Kaled dome breaking up and burning was shown on blue CSO screens in the launch room and main lab. Sienzi Herten film from NIKK Japan was used for the serial's launching after a studio camera had painted down the model rocket to give the impression of take-off. Two early scenes in the main lab were then recorded together, allowing Baker to change-out of *Thal* disguise into his usual costume. It had been planned to record a special shot which would combine a model of the dome in studio with relay of the burning dome, the *Thal* swiflers and the Daleks, but this was abandoned as too time-consuming. The trends set was a two-level affair which allowed the Daleks to appear above

the action. Taping continued with *Part Five's* trench and *Thal* corridor scenes, yet again to save rebuilding these sets.

The third and final studio session began in Studio TC6 on Monday 24 February; earlier that day, photographs had been taken of Baker and four Dalek props in the grounds of BBC Television Centre. Because three *Part Five* scenes had been pre-recorded, Hamer Philip (Beller), Yardley, Section and the Dalek operation were not required.

Terry Nation agreed that the serial was unsuitable for his two children

in studio. *Part Five* was recorded only slightly out of sequence – some short scenes in the Main Lab were grouped together to allow Martin time to change into the Kaled guard outfit, and two scenes in the Main Lab were merged to allow

Moden to change into the *Thal* combat gear which the Doctor inexplicably finds in a Kaled cupboard and hands over (this was to cover a line in the women's out-of-sequence recording. Sladen had been given combat figures to wear in the subsequent story, *Revolution of the Cybermen*, made in November/December 1974).

Taping concluded on Tuesday 25 February, when *Part Six* was recorded almost entirely in sequence. The Davros outfit set incorporated a yellow CSO screen which relayed images from cameras on the main lab set. The climax of the serial required the use of the four immobile, empty 'goor' Daleks constructed for *Planet of the Daleks* for background appearances.

The Doctor managed to regain his coat from *Part One* before the scene outside the incubator room, and the Barker Checkpoint set included three microphone monitors to relay either graphic patterns or images from the main lab set. Davros was not shown to die, the close-up of his hand flared to a white-out. The picture went out of focus as the Doctor, Sarah and Harry departed Skaro via the time ring; these final scenes were again done in one take because of the tight schedule. The serial's 46-minute incidental music score by Dudley Simpson was recorded at Little Grove during March and early April – very close to editing and transmission.

The serial was selected as a 1975 Christmas compilation, on Radio Times being had a piece of artwork by Frank Bellamy showing the Doctor, Davros and the Daleks. The serial was sold abroad to countries such as Australia (where it was classified 'G', without cuts, in November 1975), Dubai, New Zealand, Canada, North America (distributed in 1978 by Time Life with edits and new narration by Howard Callaway), Hong Kong, Ecuador, Venezuela, Mexico, Chile, Brazil, Guatemala, Italy and Malta, an uncut version was sold to North America in the nights by Lighthouse, where it was also syndicated as a TVM hour of two hours 14 minutes. In France, a compilation was initially purchased before it was finally



"Daleks are immensely boring creatures..."



Terry Nation (Writer) The Daleks, when they have to make any kind of long speech are immensely boring creatures. You can't have a Dalek doing four or five sentences in a row, so I waited someone to speak for them. The thing that was half-man and half-Dalek was a perfect example of this, and I made sure that he was not killed. He actually became a very good plot piece.



Philip Whitchell (Producer) Terry Nation had written the script before I was appointed. So I thought that we'd better do some thing bloody good with the Daleks because people had seen them at Asquith. They were silly little things running around on casters. So I just tried to inject more atmosphere.



David Maloney (Director) The move during that era was towards being quite frightening and violent and I pushed that and actively participated in it. My chief designer and I conceived all these strange images, particularly for the beginning sequence. I think all at Skaro when death was a bit much in retrospect.



Michael Wisher (Davros) Davros was just magnificent, the script for him and everyone else as well was just superb. Everything I did. We rehearsed Davros at Actor with a paper bag over my head. They tried the mask on me, you see, and I realised that it was like funeral music. I couldn't see a thing, so I always rehearsed in the same circumstances with the paper bag and sitting in an old wooden wheel-chair they got for me.



Tom Baker (Doctor Who) I must say I did enjoy Davros, because Michael Wisher did work so seriously and was so wonderfully passionate about the character. He used to make us howl with laughter! Actually, that [Genesis of the Daleks] was a very serious one because there the Doctor questioned the whole notion of someone committing an act which would change all history, as opposed to just influencing it. It's the same sort of thing that might go through one's mind if they were working on the nuclear bomb. There's that phrase: 'Have I that right?' That was the guy one that did that sort of thing, otherwise they were all resolved with explosions.



SERIAL 4E GENESIS OF THE DALEKS

CAST Tom Baker *Doctor Who* with Elisabeth Sladen *Sarah Jane Smith* Ian Marter *Harry Sullivan* Michael Wisher *Davros* Peter Miles *Nyder* Dennis Chasney *Glennan* [1-2-4-6] Guy Siner *Reverend* [1-3] John Franklyn-Robbins *Time Lord* [1] Richard Roxburgh *Kaled Leader* [3-5] John Scott Martin *Dalek Operator* Stephen Yardley *Sever* [2-6] James Garbutt *Holmes* [2-4] Drew Wood *Tam* [2] Jeremy Chandler *Sever* [2] Pat Gorman *Thal Soldier* [3] Tom George *Kovels* [3-5] Ivor Roberts *Morgan* [3] Michael Lynch *Thal Politician* [3-4] Hilary Minster *Thal Soldier* [3] Max Faulstich *Thal Guard* [3] Cy Tovey *Kothb Anstley Dalek Operators* [3-6] Ray Shiloh *Dalek Voice* [3-6] Harriet Philipps *Settan* [4-6] Peter Martin *Kaled Guard* [5] John Glemson *Thal Soldier* [5] Andrew Johns *Kovels* [5]

EXTRAS David Bella *Dalek Cleeve* Tim Blackmore *Julian Hudson* Goldenry *Tony Malah* Alan Chazwick *Shutman/Soldier* Peter Duke *Dalek Soldier* Michael Crane *John Sowerth* Michael Tovey *O'Keefe* Steven Butler *Michael Butler* Kaleds; Paul Burke *Kaled Boy* Douglas Housler *Julian Peters* Kirk Knapton *Paul* Terry Walsh *Shutman/Thal Soldier* Alan Chazwick *Shutman/Kaled Soldier* Peter Koles *Giles Melville* Kaled Soldiers; Barry Smeaton *Bob Watson* Kile Guards *John Debus* James Muir *Mother* Peter Kafak *Giles Melville* Kile Guards *Richard Drinn* Henry Van Engel *Charles Rayford* Pat Traver *William Ashby* John Tinsley *Sever* Michael Wether *Dalek Voice* Stephen Clisset *Muto* Ken Tracey *Kaled Prisoner* David Cleeve *Patrick Scarlar* Thal Guards *John Dunn* Teddy Driver *David Bella* Tim Blackmore *Gavik Cleeve* Thal Soldiers *Max Faulstich* *Shutman/Thal Soldier* Christopher Holmes *Muto* Terry Walsh *Shutman/Moto* *Dod Watson* *Thing* Tracey Edgson *Shutman/Doubt* for Sarah Jane Smith *Roy Casner* Kile Guard *Anthony Lang* George Romanoff *Ronald Nunnery* *Kaled Counselors* Roger Sailer *Muto* Jan Dowdall *Oliver Powell* *Shutman* Thal Guards *David Ray Paul* Keith Norrish *Thal Officer* Peter Whitaker *Thal Politician* John Beardsmore *Eve Raper* Thal Generals *Charles Drake* Scientist *Philip Mather* Rick Corral *Julian Hudson* Ryan Craven *Thal Soldiers* Alan Chazwick *Jan Sewell* *Shutman* Kaled Guards *Tony Walsh* Paddy Ryan *Shutman/Soldiers* Alan Charles Thomas *Mike Haywell* Tony Hayes *Soldiers* Ray Turner *Thal Guard*

CREDITS Written by Tony Nelson Production Unit Manager George Gallucci Production Assistant Rosemary Cresswell Theme Music by Ron Grainer & BBC Radiophonic Workshop Title Sequence Bernard Lodge Incidental Music by Dudley Simpson Special Sound Dick Mills Visual Effects Designer Peter Day Davros Mini John Friedlander [5] Costume Designer Barbara Kidd Make up Sylvia James Shade Lighting Dennis Brown Slide Sequences Tony Miller Hair Cameraman Elmer Collier [1-3] Film Sound Bill Neukam [1-3] Film Editor Larry Tor [1-3] Script Editor Robert Holmes Designer David Spode Producer Philip Hinchcliffe Directed by David Maloney BBC © 1975

ORIGINAL TRANSMISSION

Part	Transmitted	Date	Time	Rating (Percent)	Appreciation
Part One	8 March 1975	5.30pm-5.55pm	24'30"	10.7M (23.4)	NR
Part Two	15 March 1975	5.30pm-5.55pm	24'31"	10.5M (15th)	37%
Part Three	22 March 1975	5.30pm-5.55pm	22'38"	9.5M (42nd)	NR
Part Four	29 March 1975	5.30pm-5.55pm	22'38"	9.6M (36th)	58%
Part Five	5 April 1975	5.30pm-5.55pm	22'27"	9.6M (33th)	57%
Part Six	12 April 1975	5.55pm-6.20pm*	22'30"	9.1M (28th)	56%

* Scheduled for 5.30pm-6.00pm

REPEATS

Daleks	Date	Time	Reps	Rating (Percent)	Appreciation
Part One*	27 December 1975	9.00pm-4.25pm	80'57"	NK (NR)	NR
Part One*	26 July 1982	7.25pm-8.10pm	45'29"	4.9M (78th)	66%
Part Two*	2 August 1982	7.25pm-8.10pm	44'54"	5.2M (83th)	68%
Part One**	8 January 1983	7.15pm-7.40pm	24'30"	2.3M (22nd)	NR
Part Two**	15 January 1983	7.15pm-7.40pm	24'51"	2.2M (25th)	NR
Part Three**	22 January 1983	7.15pm-7.40pm	22'38"	2.3M (23th)	NR
Part Four**	29 January 1983	7.15pm-7.40pm	22'38"	2.1M (30th)	NR
Part Five**	5 February 1983	7.15pm-7.40pm	22'27"	2.3M (28th)	NR
Part Six**	12 February 1983	7.15pm-7.40pm	22'30"	2.3M (NR)	NR

* Compilations broadcast under the title *Doctor Who* and the *Muscle* *The Daleks* Not BBC Cymru

** Broadcast on BBC2

NK = Figure not known NR = Figure not recorded

shown by TFI in 1988 as *La Genèse des Daleks*

Terrance Dicks portrayed Nation's story as *Doctor Who* and the *Genesis of the Daleks*, it was originally published in July 1976 in both Target paperback and Allan Wargate hardback from Allan Wargate Chris Achilleos' cover art was included in his *Doctor Who Portfolio* published by Titan books in May 1986. The paperback was reissued, with a slightly amended cover, in August 1978. An abridged, illustrated version appeared in the *Doctor Who* and the *Daleks* Omnibus from Arctis Publishing on September 1976, and an American edition, with a cover by David Mann, was published by Pinnacle Books in May 1979. In September 1991, with a new Alister Pearson cover, it was reprinted by Target as *Doctor Who - Genesis of the Daleks*

In May 1979, sound effects from the serial were included on the BBC Record *Doctor Who - Sound Effects No. 19*. To fit in with the 1979 broadcast of *Destiny of the Daleks*, Tom Baker recorded linking narration for an edited version of the soundtrack, which was released as a BBC LP and cassette, *Doctor Who - Genesis of the Daleks*, in October 1979. The album was issued in the USA in 1982 where it formed part of the *Doctor Who* Collector's Edition, and was re-released on cassette as part of *Doctor Who - Genesis of the Daleks* & *Styphack* from the BBC Radio Collection in November 1988. Imaginering Ltd produced a Dawson Meik in August 1987. In October 1991, BBC Video issued the story as part of a double-pack, *Doctor Who - The Sontaran Experiment/The Genesis of the Daleks* just had an artwork cover by Andrew Skilleter

Six gaps in the BBC's summer 1982 schedules were filled by *Doctor Who* and the *Muscle*, a series of repeats. To represent *The Daleks* (as the serial was subtitled in *Radio Times*), then producer John Nathan-Turner selected *Genesis of the Daleks* and version BBC director David Sullivan. Production started to edit the serial into two compilations, Sullivan's production's edit were made on Saturday 10 July, but the final edit were made on Saturday 28 by Nathan-Turner. Viewing figures were low - due to both summer weather and competition from *Consensus Street*, *A.J. Woodworth* BA and *World in Action* - but audience appreciation remained high. In July 1983, Andrew Sewell adapted Nation's script as four half-hour plays to be recorded by the BBC Studio Amateur Dramatic Group.

The serial was later sold to Superchannel who ran it several times between 1987 and 1988, including a Christmas Day compilation *Genesis of*

the *Daleks* received a fourth BBC transmission in January and February 1993 when it was selected by John Whiston's Archive Television Unit to represent the Tom Baker era of the show in a season of BBC2 repeats. UK Gold broadcast both episode and compilation versions in December

1993, January 1994 and September 1995. The BBC Archives retain the original two-tracks 625-line tapes - although that for Part One has a scratch - along with both first edit and broadcast versions of the *Doctor Who* and the *Muscle* compilations.

1999

Out of the Tardis



Barry

Producer, executive producer, director, scriptwriter, *Missing Adventures* author . . . in *Doctor Who* terms, Barry Letts thought he had done it all – but that was before he faced twenty random and reckless questions from the TARDIS tin . . .

Do you like your own name?

Yes. One of the things you have to consider about a name in our business is whether it works as a professional name. When I was an actor, I found that a name that's two syllables and then one syllable does work if you get the touch, like "Brenner".

Montgomery? For example, then it doesn't. I remember Freddie

Taves (famous actor, played Bertie in *Moggi*) saying to me that he found it very annoying, partly because of *The Goon Show* that the name "Fred" had become a comic name. "Tavy" has also become a slightly comic name, rather like "Brian".

What was the last video that you bought?

A *Clash* Show with Wallace and Gromit, one of the best videos I've ever bought. I've always loved that kind of puppetry, ever since the first ones. *Aardman Animations* did with the animals in the 800, dubbing the voices on. I was very interested to see that the writer who

worked with them on *Wallace and Gromit* was Bob Baker, who of course was one of our stalwarts on *Doctor Who*. I love all animation – I haven't seen *Toy Story* yet, but that's next on my list.

Have you ever seen a ghost?

I don't think so, no. I think people certainly see something, but what exactly they are seeing is another matter. I don't know whether they meet in disembodied spirits, or whether they're in people's minds, or whether they're echoes from the stories around where they're seen. I don't know. It's all possible. I'm completely agnostic about it. I remember once when I was in the Navy I woke up, and was aware of the steward standing there saying "you've wanted on the bridge". I said "Yes, OK," opened my eyes and he wasn't there. I thought "What?", went up to the bridge and, of course, hadn't been requested there at all. Was it all a dream? I don't know, but it's probably the closest thing I've seen to a ghost.

What was the best party that you went to?

I'm not really one for parties, especially those mass ones where there's a lot of people. My best parties are always small groups of about half a dozen friends, having a meal and chatting, where the chat varies from very light-hearted to often really quite serious. No one party really sticks in my mind, sorry.

Who or what has been your greatest inspiration?

I'm rather bookish – not exactly a bookaholic, but I read a great deal – and over the years, I've found that if in doubt I turn to a book. I feel that they have so much to offer both in terms of imagination and fiction, but also non-fiction, and discovering things. So I would say that my greatest inspiration is probably the public library service!

Are things getting better or worse?

What, in this interview? [laughs, and then has a long think]. On the whole, there's always a balance. I think the world's in a terrible mess, but I don't really think there was a time when it wasn't; there's always been some good to balance the bad. As far as I'm concerned, I think things are getting better all the time: my life's very good at the moment – yes, I'd like to do some more directing, but I'm not hankering for it because I think it's only fair that the youngsters should get a chance. I'm perfectly happy concentrating on my writing and I'm having a very good life. So for me, things are getting better.



y Letts

How often do you have your hair cut?

About once a fortnight. In the seventies, when I was doing *Doctor Who*, I let it grow very long, and had side-whisker night down below my eyes – everybody did, though, I had beetle-length hair and a beard at the front and was going bald at the back. I have a scissor-flicker fan who cuts my hair, and I always asking me: “Why don’t they produce a new version of *War of the Worlds*?” for some reason.

What do you see – a glass half-full of water, or a glass half-empty?

Depends how I’m feeling at the time. I’m what I call a sub-clinical manic depressive. I’m either high as a kite, or I’m on a real down. I’m working towards a happier way of being, but sometimes the full glass of water seems full of over-flowing, and the half-empty one feels like there’s very little left on the bottom at all. So it depends.

When are you happiest?

[Long think] I think I’m happiest when I’m out with my wife walking our two dogs in the park, on a nice Spring day. The sheer go-to-vibe of the dogs, and the way they’re completely involved in what they’re doing, rubbing around, somehow transmit itself to me.

Do you believe in angels?

I don’t know whether I believe in any beings divorced from matter at all. If there are such things as disembodied spirits then it’s likely that some of them are good and some of them are bad, and I suppose you could call the good ones angels but, no, I don’t think I believe in them.

Have we been visited by aliens yet?

I think it’s very unlikely. I think the whole conspiracy theory, that visiting alien craft have been kept secret by Governments because we’d all be too scared, is so damn silly. There’s no question that they are out there – I mean the idea that, say, one grain of sand in the Sahara Desert has life on it and the rest don’t is ridiculous. When you think of how many galaxies there are, it’s ludicrous to suggest there can’t be life elsewhere. There must be. Certainly, if they *had* visited us, they’d be all over the place; there’d be coach tours to see them!

What was your favourite toy as a child?

My teddy bear Rex, whom I saw in the window of a toy shop when I was four. He was sitting there with a clown’s hat on, and a brown ruff round his neck and he looked absolutely marvellous. My mother had to drag me away from the shop. And then my birthday came around, and there he was at the bottom of the bed. I haven’t still got him – on those days we used to have what the called a chat, a lady who came to scrub the house, and I think she threw him away.

What books are you reading at the moment?

Well, I’m trying to learn German, so I’m reading *German Step-by-Step* [a reading a series of books on the holocaust]. I started a fiction book recently but I haven’t got very far with it. I saw in *The Guardian* recently that it had been voted best book of the year, so I thought I should give it a go.

Can you remember your first fan letter?

It wasn’t exactly a fan letter. When I was 17 years old, I was in the theatre – at a time at the end of the war when there weren’t many men about because they were all away fighting. Someone left a notebook, on the windowsill of the stage-door containing a series of love

letters from schoolgirls, who had made a sort of unofficial fan club for me. I was deeply embarrassed, and never found out who they were.

Have you ever asked for an autograph?

Not for myself, but for my children. There’s a bit of a nasty story attached to that, but I can’t tell you what it is.

Where is the worst place that you have ever stayed the night?

I’ve stayed in some ghastly theatrical digs, the kind where you have to go through the kitchen to the

outside lavatory – snafu places with disgusting food, and one cold tap to wash with in the mornings. When I’d just been called up to the Navy, I remember going to a very bleak British holiday camp with none of the amenities. It had just been built, and seconded as Navy accommodation. It was very like being in an open prison.

Is Elvis still alive?

What rubbish.

Who would you most like to meet?

I’d like to meet the Dalai Lama. I would call myself a Buddhist, and I think that Buddhism is one of the most sensible philosophies, it doesn’t have a set of dogmas that you have to live by, it doesn’t tell you that everybody else’s beliefs are wrong. The Dalai Lama seems to exemplify the best of Buddhism, and lives by the results of his teachings. It’s quite extraordinary that he’s managed to keep the balance he has without ever saying anything angry about the Chinese – making his position absolutely clear without ever actually slagging them off.

Is there life after death?

Well, after I wrote *The Ghosts of N-Space*, Richard Pearson, who played Jimmy Riddle, and to me, “You really believe all this, don’t you?” I told him that I have two halves to my brain – one side believes all this absolutely, and the other side is severely agnostic. I’ve found over the years that I can connect with very logical people, or I can connect with very artistic people, but it’s almost like I have two different modes of being for each one. Most people don’t do that – they have very fixed, absolute opinions, whereas I think I can connect with these different people. I can find myself in the middle and am sure on both sides. So that applies particularly to the question of life after death.

What is the worst song you’ve ever heard?

I don’t know about worst, but I was going to bed once, and playing on the radio was a song called *I’m Lying on a Jet Plane*. I hesitate to say it for you, I went to bed and this bloody tune went through my mind all night. All through my dreams it was going on, when I woke up and went to the loo this wretched song was going on. Whether or not it’s a good song or a bad song I don’t know, but I hate it!

What is the most frightening film that you’ve seen?

I’ve always avoided the real nasties – they’ve been so popular but I don’t like them. I enjoy suspense, and given that, then I think that *The Terminator* and *Terminator 2* are the most extraordinarily good films.

the second one in particular. It’s odd that being a Buddhist I got so caught up in writing that evil liquid creature to be exterminated, when he got tapped into the mother steel at the end, even though you’d been told he couldn’t feel anything. The images you saw as he melted were of someone in immense agony – and you were pissed about it. I find that to have that in my personality is very disturbing.

I think the most frightening moment in a film is when that thing popped out of John Hurt’s chest in *Alien*. I jumped a mile and my heart was going like the clappers!



The life & times of Jackie Jenkins



Monday 3 March

(Awakening/Forbidden Video Release Day)

8.10am I have embarrassed myself in John Menzies. Tried to prize new double-pack video through bars of trolley stacked with new minis ready for shelves but caught by baggage woman and told to "come back later like everyone else has to." Now late for work. Forced to return at lunchtime for subsidy copy as all nice, pristine ones will be gone.

1.30pm Back in John Menzies. I spot Chas scrutinising BBC video packaging like a bow-tied Asquith. Awkward expect.

"Have you seen the spine on this one?" he began. "Completely ripped! Broken case on that one. This one's got a dent in it. I'm convinced they play five-a-side football with their copies in this shop. And have you noticed that they can never seem to get the video covers on straight?"

"What about those two under your arm?"

"Ah, now this one..." He re-examined the copies. "Mmm... pretty good apart from that small spot on Davison's nose. And this one slight bit of ripping on the plastic. Best so far though. What do you think?"

Finally left Chas after nibbling spot off Davison's nose with hanky, arranging Saturday night video evening at his place and promising faithfully not to watch the story before then.

8pm Starts to try out new video subtitled by nonsense phone calls. In "The One Where Nigel Lost His Mind", I spent ages explaining to Nigel that yes, I was sorry he had video drop-out, and yes, it was silly of him never to keep receipts and yes, it would be fine to take it back if only it wasn't *The Hand of Fear* and he hadn't bought it a year ago. Also mentioned that it might be sensible to try out new copy of *Awakening/Forbidden* within a year of its release to which reply was:

"Oh, there's a new release today, is there? Which one is it?"

Bean spangled. Gave up.

Next, Chas:

"Have you got any unusual lines on your *Awakening*?"

Explained that I hadn't actually made it to the video yet as phone kept ringing.

"Well, could you try it out and let me know? Perhaps I could stay on the phone while you do it?"

Iritated-looking brother tapping fingers argumentatively on wall with open *Fidelax* provided answer. Promised to call back soon.

Things not looking good as fuzzy white lines have appeared after tale sequence so waited two inches from phone for brother to finish repeating "Nice one, mate" into receiver.

Finally got through to Chas' Mum.

"He's upstairs, dear. Thank he's having one of his furries. I think it's 'She'll trouble' again."

7.15pm Am now watching Chas insert and remove videos from shelves like a riled Krypton Factor contestant. His carefully considered, story-by-story, video shop-style layout - displaying both spines and front covers - induces headaches that my lazy method of simply showing videos

onto shelves does not. If it didn't fit, he hated it. If it did, he hated it anyway.

"Now I haven't got room for *Tales* without moving down a shelf and then I'll run into the brackets again. Now, if Hinchcliffe'd stopped after *Robots of Death* instead of producing this..."

(Cue "over-rated nonsense" then I'd have this shelf sorted by now")

Decided it was time to step in.

"Well, if you want my opinion you should turn *Leanne* five round, move *Mark of the Aard* up a shelf and stop your moaning. And yes, I have got lines on my *Awakening* fuzzy ones. More coffee!"

Wednesday 5 March

7pm Chas has popped round to observe my fuzzy lines, to see if they're the same as his knee, because he's spoken to Nigel on the phone about it and Nigel said, "What lines?" Told him Nigel probably

hasn't even noticed the packaging's changed, let alone managed to spot any lines, but he insisted on coming in anyway, if only to sound off about Nigel having a really good copy. But embarrassing, as I'd been double-checking line distortion and ended up watching Part One. Promised Chas I was never intending to watch whole story, merely checking persistence of lines. Although my lines matched his, he's now warned that his are more frequent than mine and has gone home to re-check.

Thursday 6 March

8pm Video evening over Chas. Chas still complaining about shelves, and how naked he will be if BBC ever re-release entire series with new packaging. Nigel said he hadn't even noticed packaging had changed. Thick. Nigel could be going stupid in the head.

Finally put video on. Chas still complaining about lines. Did lots of tracking with remote control, growling every time a line appeared. Nigel announced that tonight he'd loaned his beautifully perfect copy to his parents, who'd seen him trying it out, commented on its exceptional clarity and requested to see it. This time I growled too.

All hoping to see addition of new trailer from McGann film but instead treated to usual shot of three ancient, out-of-focus BBC videos.

"Why bother putting together such an excellent trailer if you're not going to use it?" sighed Chas. I then commented that, according to *DWM*, the BBC may even take two extra

months to release *The War Machine* due to extra footage, so sticking a trailer on could put them back years. All finally shut up and watched video, which has now settled down with no lines at all. Chas placated.

Mass growling as phone rang and Chas left room for few seconds. When he returned it was clear it must be good news as have not seen him smiling this much for weeks!

"It's your Mum, Nigel. Something about clean underwear for tomorrow." Nigel stopped off muttering words but as he got to the door, Chas called after him: "Oh yeah. She also wants to know if that rolling effect is supposed to be happening all the way through Part Two of your new video."

Hope he kept the message.



Consider A - Ripped cover



The Standing Telly what

"I broke the mould and am impossible not to like!"



I came to the **DWM** Christmas Party at Riverside Studios on 8 December, which was wonderful. It was a shame that there were no Doctors present but I was a privilege to meet Nicolas Courtney, Sarah Sutton and of course all you lot. It was well worth turning up for and great fun. This was the first Doctor Who event I have been to, and I was very impressed with the way it was organised. I was over the moon to meet Sophie Aldred. I consider Ace to have been one of the best companions. She broke the mould and was impossible not to like in the series but after meeting Sophie in person, I can't believe how friendly and lovely she is. All in all with so many special people involved with this day, it certainly was a good way to start Christmas. Thanks again. *Mark Richards, Colchester, Essex*

PLASTIC RAPPED?

Thanks for **DWM** 243 - as classy as ever, and particularly getting for myself (and no doubt other fanzine editors) to see The Fatigue Trap under new management after so long.

As for the comment in the *Behind the Scenes* feature that my own *Auton* and other fancies of its ilk, may "shock, offend or amuse" - well, yes, they might, but a large number of people who have bought *Auton* regularly over the last eight years find it to be nothing more than it is - a fanzine which gives them a damn good laugh (stepping, admittedly, a little over the line on occasion). I can see quite clearly that the material may be "controversial" - to some, I, and, I'm sure, most of *Auton's* readers, see *Auton* simply as a fan-produced magazine that is prepared to take risks in order to shake some of the apathy and lifelessness out of fandom. At the end of the day, it's nothing more dangerous than a harmless schoolboy prank. It's not like we're smearing someone's face in or trying to blow up the world, is it? So, how about printing our address so that broad-minded adults with a healthy sense of humour can decide for themselves? Over 100 only need apply.

Robert Hammond
Editor, *Auton*

With that caution in mind, details of how to order *Auton* can be obtained from Robert at 60 Ferncombe Street, Farncombe, Godalming, Surrey GU7 3LN. Editors of fanzines of all types are welcome to send their publications for review to The Fatigue Trap at the editorial address.

DISC SLIP

Why oh why was your reviewer Dave Owen slowed to imply in a recent *Sheff Life* column that



yes, it is *Conan*, not *Going to* was recorded by Par's People's precursors The Go-Go's. No doubt



your readers have now of seen the January issue of *Record Collector* magazine, which gives the lie to this claim. The record sleeve is reproduced and the band in question is clearly identified as The Go-Go's [sic].

To be fair to Mr Owen, he was only repeating an error first made in the *Galaxy* Guardian section of **DWM** 54. Nevertheless, we had we should, aim to set the record straight. We also demand that Mr Owen be packed in cellophane through the streets of London to be pointed at and derided for his naive belief that a respected group like Par's People would ever record a Doctor Who spin-off single.

Chris Howarth and Steve Lyons
Salford

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Vox Pops



Photo © BBC/Wood

"Hardly an adequate substitute for *Star Trek*, and by comparison rather childish"

The BBC Audience Research Department regularly monitored audience response to *Doctor Who* with the assistance of an ever-changing panel of licence-payers. **Stephen James Walker** dips into their files – and discovers what viewers really thought of the Pertwee years...

Season Seven is now generally regarded as a watershed in *Doctor Who*'s history, when the Doctor's on-screen exile to Earth by the Time Lords took the series in a radically new, more adult-oriented direction. If the BBC's internal audience research reports are anything to go by, however, this was largely lost on viewers.

The reaction of the sample of 200 who commented on the opening episode of Jon Pertwee's *Doctor Who* debut, *Spearhead from Space*, could, it was noted, "hardly be described as enthusiastic" – although "the majority were clearly quite satisfied with it." The report continued in a similarly lukewarm vein:

"It was perhaps early days to judge, most would say, but at least this introductory episode seemed up to standard and if the story so far merely 'set the scene' and, rather neatly and quite convincingly, introduced the 'new' *Doctor Who*, there was every indication that, once under way, the story would develop into the usual quite diverting 'science-fictionish escapade' tale they had come to

expect of the series. A few (but very few) admitted that they never had any time for this 'clunkish rubbish', while a considerable number remarked that although a new *Doctor Who* series was not unwelcome and this first episode had appeal, compared to the series it replaced, *Star Trek*, it seemed naive, and, to them, less satisfying. 'Hardly an adequate substitute for *Star Trek*, and by comparison rather childish. But time will tell, and it's good enough in its own way'. Altogether the consensus of opinion seemed to be that this new series gave every indication of becoming a *Doctor Who* adventure in the expected tradition – and certainly (merely added) it appealed very much to children."

The 200-strong sample of viewers who commented on the closing Episode 7 of *Doctor Who* and the *Salamander* gave a rather mixed response. Over two-fifths responded "warmly", and considered that "a well conceived 'surprise' ending had made 'a fitting climax to a thrilling serial'." Some of those who reacted "less wholeheartedly", however, thought it "a rushed and 'rather tame and routine' finish to an otherwise 'exciting and at times frightening tale'." One



The Tenth Doctor: "absolute rubbish."

Photo © BBC Wales

commented that the Silurians themselves 'gave in too easily', while others complained that the episode was "slow and lacking in action". As usual, a small minority clearly found little to enjoy in *Doctor Who*, holding it to be "lifeless and rubbish".

The fact that the series had undergone a change of format now seemed to be registering, but opinions on this development were again divided. "I preferred this serial to many of the earlier ones," noted one viewer, "because one is more interested in a possible threat to this world one lives in, than

some unknown planet as so often featured in *Doctor Who*." Others, however, 'did not think the present story as effective as previous series, some obviously regarding an Earth-bound *Doctor Who* as less exciting than the space traveller. They also said that the story had seemed slow in places and overlong, several judging it 'ridiculous' and the 'monsters' far too unrealistic or, alternatively, it had become 'too adult now'. Although some said that they did not regard *Doctor Who* as entertainment for adults, some commented that it made suitable viewing for all age groups."

One particularly encouraging aspect of the report was that it confirmed early indications given in the comments on *Spaceland from Space* that Jon Pertwee's portrayal of the Doctor had soon won over the series' viewers.

Jon Pertwee was again warmly praised, several adding that they preferred his portrayal of *Doctor Who* to that of his predecessors.

"Not bumbling like the others, much more modern and sensible", one of them wrote."

There were no further audience research reports issued on *Doctor Who* until the start of Season Nine, when two consecutive episodes of *Day of the Daleks* came under scrutiny. The 339 viewers who commented on the story's penultimate episode again gave it a rather mixed reception.

"The majority . . . evidently enjoyed this episode at least moderately, some tolerating it for the sake of their children (not any cup of tea but they adore it)" others admitting to being 'a sucker' for this ingenious 'rubbish' and quite a number finding it altogether enthralling (I have become a big fan of *Doctor Who*; this was a gripping episode, I can't wait till next week). There was noticeable feeling, however, that it was rather slow-moving, lacking in tension and action, and some viewers complained that the series seemed not as good as its predecessors: it was less 'imaginative' and exciting, they said, or was becoming stale and predictable. (Seems to have lost its impact: I no longer feel for the Doctor or share his adventures). 'Maybe children viewing for the first time would find this good, but to me it's just repetition, I wish the Daleks would get *Doctor Who* for good this time', an comment echoed by several, one or two noting that 'the Daleks have had their day'."

"All the worst aspects of transatlantic TV..."

The unflattering comparisons drawn between *Doctor Who* and *Star Trek* in viewers' comments on the opening episode of *Spaceland from Space* suggested a shift of opinion since *The Naked Time* – the second episode of the American series – had been broadcast on BBC1 on 19 July 1969. The audience research report on the latter noted:

"A sizeable group of viewers supplying evidence were only moderately taken with this second instalment of the inter-galactic adventures of the *Space Ship Enterprise*, and a small but vocal dissenting contingent were definitely unimpressed. Perhaps the most stringent comment from one of this group was the following: 'It was appalling. It seemed to include all the worst aspects of transatlantic TV programmes, and showed how good the home product is. I'm not particularly keen on *Doctor Who*, but this made me long for its return'. Other viewers agreed that so far, *Star Trek* had struck them as a very stereotypical and predictable piece of science fiction – 'of the mass-produced sort that the Americans churn out', said a Sales Office Supervisor, 'a fellow critic adding that it was 'way behind the BBC's *Doctor Who* because the pseudo-scientific jargon was banal, and the characters were lacking in substance'."

The only contrary opinion was that, in terms of production values, 'several viewers remarked that they thought *Star Trek* had *Doctor Who* beat'."



The report on *Day of the Daleks*' final instalment, meanwhile, reflecting the opinions of a sample of 260 viewers, revealed that reaction was again 'moderate rather than enthusiastic'.

"Some of those reporting, certainly, were great fans of *Doctor Who*; Science Fiction was all too rare



Doctor Who: "an appalling tale."



Doctor Who: "an appalling tale."



on television, and this was good, imaginative stuff, they said, and well thought out. More often, however, viewers in the sample tended to regard it as a 'bit of a giggle' - entertaining enough in its way (and undoubtedly a great hit with children) but hardly to be taken seriously - and others confessed that they watched only because other members of their family wanted to do so. More specifically, there were complaints that, after three episodes in which nothing much seemed to happen, this last one appeared very rushed and the Daleks overpowered all too easily - 'as though they couldn't get rid of them quickly enough'. In any case, some added, they were 'lack of the Daleks' and hoped that they had now seen the last of them.

The season's final episode, Part Six of *The Time Monster*, drew an even less favourable assessment from a relatively small sample of 88 viewers.

There was evidently some feeling among reporting viewers that *Doctor Who* was 'tired for a real', disappointment being expressed with a rather terse and predictable ending to *The Time Monster*, the final story in the present series. Some, certainly, criticised this imaginative and enjoyable fantasy about the possible fate of the fabled city of Atlantis, which had some tense moments, but, on the whole, it was felt to reflect the general 'weariness' of the series, several thinking it as 'absolutely rubbish' which was too obvious and stereotyped to hold their attention. 'I see the Master has escaped again, so no doubt we are in for a further series of confrontations', remarked one viewer dryly.

Commenting on the current state of *Doctor Who* in more general terms, the report continued:

"A sizable number... considered an enjoyable and interesting series which, in their opinion, continued to appeal to the imagination and was invariably good light entertainment, but, as indicated, many felt that it had demonstrated considerably since the early days and now attempted to make up for a lack of real imagination and originality by inventing a series of new, but 'all too similar' monsters and phenomena. They were certainly tired of the continuing battle with the Master, who was exactly like the villain in a bad Western drama, several said, and the characterisation as a whole struck them as much more crude and shallow than it used to be."



"I see the Master has escaped again, so no doubt we are in for a further series of confrontations"

Fortunately, the closing episode of Season Ten's *Frontier in Space* gained a much more positive response from the reporting sample of 170 viewers - in fact, the most positive of any from the Third Doctor's era.

Despite some criticism that the story was dull, predictable and came to an unsatisfactory conclusion, this last episode was evidently enjoyed by the majority of those reporting. Thus had been an exciting and entertaining tale, they said, and the reappearance of the Daleks certainly 'got things humming', while the somewhat open-ended conclusion had its advantages in leaving scope for a new but related adventure.

Reporting viewers who did not care for *Frontier in Space* were generally those who felt that the *Doctor Who* series in general was 'played out' and always relied on the 'same old gimmicks' to keep up the interest (not the peevish Daleks apart), as they and the Master the only villains?); but there were also a number who claimed to find this story considerably less original and exciting than recent ones which they had enjoyed.

However with scattered exceptions, those reporting had the warmest praise for the way in which the whole cast made the very most of the script. Jon Pertwee was, as always, excellent as the Doctor. It was said, and both Katy Manning (Jo Grant) and Roger Delgado (the Master) were warmly commended. A few felt the production lacked pace or offered nothing new in the way of effects, but most were quite satisfied with this being off set by the fact that as the majority had seen it before, the actual excitement as to the outcome was lacking. While a sizeable minority did not care for the series (which in their opinion had 'outlived its entertainment value') and found *The Sea Devils* particularly corny and far-fetched, a considerable number said they 'thoroughly enjoyed' the story despite having seen it before, and considered the series as a whole to be 'imaginative and good fun'. Most thought the performances

very good - with Roger Delgado (deliciously evil, according to one viewer) and Jon Pertwee (the best Doctor Who... in the opinion of another) being singled out for particular praise.

There was some discussion of opinion over 'The Sea Devils'; the report continued: 'some viewers finding their laughter at the pathetic for words, but others thought them most effective "monsters" and the production as a whole was considered quite satisfactory'.

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"Too pathetic for words..."



The BBC occasionally broadcast omnibus repeats of *Doctor Who* stories - one such example was the four-and-a-half hour compilation of *The Sea Devils* transmitted on BBC1 on 27 December 1977 - which, unusually, was the subject of its own audience research report. According to the comments of the 117 viewers in the reporting sample, the repeat was received at the time with rather mixed feelings. The preference some expressed for a complete play



Planet of the Spiders: "Horrifically performed."

Photo © BBC Wales

aspect of the serial, settings, costumes and make-up (especially for the vicious 'slam' spiders) being considered very good indeed.

"As always, there was a hard core of opinion that the Doctor Who series had long outlived its entertainment value. Nevertheless, it was clear from viewers' comments that it was still widely regarded as excellent family entertainment, from those who said that their children would never miss it to the rather older viewer who wrote: 'I sometimes feel, at 64, that I shouldn't be watching this', and a considerable number evidently agreed with the member of the sample who said, 'I feel this enjoyable piece of fantasy could go on for ever – each new generation is potentially a new race of Doctor Who fans.'"



Planet of the Spiders: "All things happening."

Photo © BBC Wales

The final instalment of Season Eleven's opener, The Time Warrior, also drew a generally favourable response from its sample of 272 viewers.

"The majority evidently found this episode up to the accepted standard of Doctor Who adventures, making good entertainment at least for their children and very often for themselves as well. (Can be easily enjoyed whatever age you are.) It was a very good ending, they often said, to a story which 'worked up to a good climax' with 'lots of excitement'. There was some minority feeling, however, that this was 'not one of the best Doctor Who episodes' and that it was too stretched (five macabre escapes of Doctor Who from impossible situations stolen credibility to the limit), 'boring' and 'childish rubbish', or 'slap stick rather than the science fiction we have come to expect'. A small group were bored by a programme which seemed to them purely for younger viewers."

Sadly, the episode which was to form the Third Doctor's television swansong, Part Six of Planet of the Spiders, marked a return to the rather lukewarm tone of earlier reports. Opinions of the 177 viewers sampled on this occasion were summarised thus:



Planet of the Spiders: "Less Welles."

Photo © BBC Wales

"When will it come back, Mum?"

A comment thread running throughout the audience research reports of the early adventures was that, whereas parents occasionally expressed concern that the series was too frightening for their sleeping and fast-then-watching "from behind chair", children themselves were overwhelmingly positive regarding the series. Only rarely was any criticism expressed, such as when a nine-year-old boy, after viewing *Spiderhead* from *Space Episode 1*, remarked "I like it best when Doctor Who lands on a planet and meets monsters and things". Some thought it "not 'frightful' enough" although older children were occasionally "inclined to scoff" and describe it as "childish". The following selection of comments, taken from the reports on the closing episodes of *The Time Warrior* and *Planet of the Spiders*, gives a fair cross section of views.

"My children are always

engrossed in watching Doctor Who; I can never get a word out of them whilst the programme is on."

"Bel think Doctor Who is good fun and have watched all of them since the first" (boy aged thirteen).

"My son is usually spellbound, particularly when the story includes monsters."

"I think Doctor Who is a very nice series, I like it because the characters are so real. It is very bloody-thrilly" (girl aged seven).
"My two small daughters

seemed very impressed. Even my two-year-old asked when Doctor Who was coming on."

"Saturday still revolves around Doctor Who."

"My six-year-old son liked it, although he thought some parts could be frightening for little ones. I'm not certain if he was including himself in this statement."

"My son (four and a half) moans when it comes to an end. He says he wished it was an every day. He particularly enjoys the weird creatures."

"Two small boys rooted to their seats, too forgotten, deaf to all talk by grown-ups, and nearly in the box with the hamper on the screen!"

"They all want Doctor Who to go on forever! More exciting if possible."

"Exciting, frightening, a must every Saturday. When will it come back, Mum?"

"The conclusion of *Planet of the Spiders* met with a tolerant rather than enthusiastic response from most of the adult viewers who constituted the sample audience. However, a minority of about one in three found it very enjoyable. The 'death' of Doctor Who in the shape of Jon Pertwee – the most likeable and subtle Doctor so far, according to a long-term viewer – was greeted with some regret, nevertheless, several said they liked the flexibility of the Time Lord concept – and felt that the 'resurrection' was neatly effected in this episode. The acting and production were generally commended, although some viewers thought if the minor roles were sometimes stiffly or humorously performed, or the giant spiders in this story (perhaps inevitably) less likeable than some monsters the series had created."

"Reporting viewers who really enjoyed Doctor Who themselves were clearly in a minority. Some such viewers appeared to find recent stories disappointing."

"Not nearly as good as some of the earlier adventures – as the ones where the Tardis travels back through time. Too many of the adventures are situated on the Earth, and those are the poorest."

"Perhaps I'm getting too old but, really, some of the plots were (unforgotten, weren't they?) Also – too much shooting and army battles. Let's have something to activate the brain."

These comments would doubtless have provided food for thought as incoming producer Philip Hinchcliffe prepared to introduce a further change of direction for the series with the arrival of Tom Baker's Doctor.





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